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TURNER

BY

SIR WALTER ARMSTRONG



ADONIS DEPARTING FOR THE CHASE.

From the Oil Painting by J. M. W. TURNER, R.A.

(59 × 47)

In the Collection of
SIR WM. CUTHBERT QUILTER, Bart., M.P.

J. M. W. TURNER, R.A.

From the Sketch in Water-Colours by J. LINNELL.

(Same size as Original.)

In the Collection of
JAMES ORROCK, Esq.

TURNER

BY

SIR WALTER ARMSTRONG

DIRECTOR OF THE NATIONAL GALLERY OF IRELAND



1902

THOS. AGNEW & SONS

LONDON, MANCHESTER, AND LIVERPOOL

CHARLES SCRIBNER'S SONS

NEW YORK

This Edition on Special Paper
is limited to 1000 *Copies in all,*
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No. 766

The Text of this Volume is from the Press of Bradbury, Agnew & Co., Ltd., London. The Plates have been prepared by Mr. J. Bishop Pratt, Harpenden, and have all been printed in London.

THE GETTY CENTER

COCKERMOUTH CASTLE.

From the Oil Painting by J. M. W. TURNER, R.A.

(23½ × 35)

In the Collection of
LORD LECONFIELD, PETWORTH.



PREFACE.

IN the following chapters an attempt has been made to present Turner to the reader with as much completeness as the conditions would allow. An exhaustive biography is no longer—has, perhaps, never been—possible. During the painter's own lifetime his most intimate friends found it difficult to satisfy their legitimate curiosity; while too many of those with whom his more retired hours were spent belonged to the classes which disappear and leave no trace. But although we cannot know Turner as we do Johnson, we can at least build up an image of him, both as man and artist, which shall be consistent with the undoubted facts, as well as with the memories of those few people yet living who knew

him in the flesh. An image, too, which shall be consistent with itself; for, if I may be pardoned for saying so, too many of the pictures which have been made of Turner since his death, have no such congruity. They too often make use of superlatives which war both with circumstance and with each other, and leave us to struggle with a consequently blurred impression. Turner's character was complex, but not, I think, obscure, and although it is difficult to follow his thoughts into their byeways and impossible to chronicle more than a very small percentage of his doings, it should be comparatively easy, with the help of his letters, of his less discreet acquaintance, of his art, and of his own poetical confessions, to make a portrait in words which his painted portraits will corroborate. This I have tried to do. Whether any degree of success has been reached or not, the reader must decide.

W. A.

The warmest thanks of both the author and the publisher are due to the owners of Turner's pictures for the facilities of examination and reproduction they have afforded. In no case have these been denied, with the result that the plates here given illustrate the great artist with unprecedented completeness. In the production of these plates, and, indeed, of the whole book, the knowledge and experience of Mr. D. Croal Thomson has been of the greatest value.

ETON COLLEGE.

From the Oil Painting by J. M. W. TURNER, R.A.

(23½ × 35½)

In the Collection of
LORD LECONFIELD, PETWORTH.



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LICHFIELD.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(8¼ × 10½)

In the Collection of
C. FAIRFAX MURRAY, Esq.



CHAPTER I.

INTRODUCTORY.

EVERY human being is a battle-ground for two opposing forces —one arising from accidental conditions, the other developed from within. In the case of an artist the dividing-line may be drawn with some assurance, for it is not difficult to trace the æsthetic thread among the other strands which compose the individual. More especially does this appear to be true of those artists who, like Turner, are absorbent, descriptive, and explanatory rather than creative. In later chapters I shall have to attempt an analysis of Turner's purely artistic gifts. Meanwhile it may be useful to devote some introductory pages to a consideration of certain external influences—external at

least to the æsthetic part of his individuality—which never ceased to modify his work down to the end. The first, if not the greatest, of these influences was the scene upon which his eyes first opened in this world.

London, the Eternal City of the English-speaking races, has seldom received its due share of admiration. Its own citizens, no less than the strangers for whom it has now at last begun to bestir itself, have been alive to the frequent meanness of its units and to the absence of signs that its people as a whole attach importance to the look of things. And yet from two points of view it has scarcely a rival. It is intensely human and inexhaustibly picturesque. Putting aside a few unmeaning districts where speculation has been more insolent than usual, it is alive with human passion to a degree unapproached by any other great European city. Paris, Berlin, St. Petersburg, Vienna, Madrid—all these seem built to order. London, like the little Italian capitals, is obviously the handiwork of the men who live in it. Its qualities and defects are those of the people who swarm in its streets, and we feel that to trace the reasons for its being what it is, is to analyse the national character. In many of its most conspicuous features the French capital runs counter to the French grain. In matters of ordinary life, for instance, the French are only less conservative than the Chinese. They cling to a good thing when they have it, and are not apt to be taken by novelty for novelty's sake.*

And yet Paris of the second Empire and third Republic is essentially experimental, and represents the substitution of a central, detached

* We are so accustomed to tar the whole French character out of the political tarpot that the unchangeableness of French life in its practical aspects too often escapes our notice. Paris may fairly be called the centre of French vacillation; and yet who can remember any real change in Paris? Electricity has put new ways of doing old things into the hands of its people, but it is still the old things that are done. There is none of that passion for variety, novelty, and what we call originality with which purveyors for the English people have to reckon. Continuity is no less characteristic of French life as the people live it than its opposite is of Parliamentary politics as understood in the Palais Bourbon.

authority for the individual, with his own wants and predilections. Similar but always very partial substitutions have taken place now and then in London, and at present there appears to be some danger of their spreading beyond their usual limits, but on the whole the desires of individual Londoners have found expression, century after century, in the constitution of their home. This of course has its drawbacks as well as its advantages. It makes for ugliness and a good deal of practical inconvenience. On the other hand, it leads to some sporadic sublimity, and it makes a town intensely human. It fills its veins with warm blood, and renders possible a sympathy between itself and the fortunes of those it shelters which is out of the question with a city built and provided. London is an ant-hill; Paris and its Continental rivals are patent bee-hives. To walk, on a fine May morning, from the Arc de l'Étoile, down the Champs Élysées, over the site of the Tuileries, through the quadrangle of the Louvre, and arrive in front of St. Germain l'Auxerrois in time to hear noon booming from its historic *bourdon*, is to receive, perhaps, the most vivid impression the art of arrangement has yet prepared in this world. So far as we can tell, the concentration of power has never before wedded beauty to unity over so wide a space. By the time we reach the end of such a pilgrimage we feel intoxicated with the completeness of our physical enjoyment; and yet we have to make a conscious, nay, an irksome effort to realise the connection between all this splendour and the human life which swarms about it. The scheme followed is too external, too mathematical, too objective, too clean-swept of those inevitable accidents which attend free expression, to strike one as the genuine outcome of human nature.

Before we can realise that this is indeed the Paris of history, that from a tower of the beautiful church behind us the "tocsin de Paris" cried "Now!" to the butchers of the St. Bartholomew; that in the corner over there stood the house of Coligny; that

from a window beyond Perrault's too famous colonnade a King of France shot Huguenots like bolted rabbits; that over kennels now covered by the wide asphalte of the Rue du Louvre lurched the royal coach as Ravaillac made his tiger-spring on its wheel and drove his knife between the ribs of Henri Quatre; that in the neighbouring Rue de l'Echelle, now so blatant in its clean-swept width, Fersen hid away the *berline* which was to carry Louis XVI. to Varennes; that from those few tall, stooping houses which are still left the people watched the most tragic figure of history pass to her waiting grave; that into the narrow, swarming streets which used to cluster round this same Louvre the guns of the little Corsican artilleryman crushed back the Sections on the birthday of his career—before we can realise such scenes as these we have not only to reconstitute a city; we have either to imagine one born on different lines altogether, or to suppose that the French capital has always been a mask rather than a figure-head for French history.

It is different with London. London and Londoner connote the same ideas. Each pursues its own way, and trusts to the give-and-take of life, to the shaking-down of one thing with another, like stones in a cart, for eventual solidarity. The city breathes the same spirit as its people. It seems alive with the English genius, with English energy and self-confidence, with English humour and toleration, with that peculiar English perversity which combines knowledge of the right way with a determination to make the wrong one lead to the goal. The range of its effects, from the brilliancy of Piccadilly on a May morning to the apocalyptic gloom of a winter sunset over the wharves and bridges of the Thames; from the rush of the great thoroughfares to the sleepy repose of the by-ways which lie beside them, like drowsy fields beside a tumultuous mountain stream; from the intensely human dulness of its mean streets to the imperial grandeur of its apex at St. Paul's, make it everlastingly new, unexpected, and expressive,

like a clever woman. Even its unreasonable contrasts of wealth and poverty, of daintiness and dirt, of power and servility, help to make it an epitome, or rather an encyclopædia, of the propensities and potentialities of the race to which it owes its being.

The most characteristic walk we can take in modern Paris is that from l'Étoile to the Place du Louvre. A corresponding voyage in London would be from Whitehall to Bow Church. In the first case we learn little of any side but one of the French character. In the second, between King Charles's statue and the Duke of Wellington's—the one "looking up the Poultry"—the observant man would gather almost as much of the British idiosyncrasy as if he read the history of all the years which intervened between the setting up of those two figures. The trace of the street itself would tell him much, and what it told would be confirmed by the shapes, substances, and sizes of the buildings ranked along it. Here he would divine a sacrifice, too often abortive, to beauty; there, another, perhaps brutal, to use. Of beauty itself he would find no lack. Indeed there are few places where, within a mile, more good architecture can be seen than between Wellington Street and the eastern end of Cheapside. Somerset House, St. Mary le Strand, the tower of St. Clement Danes, the memory—not the memorial!—of Temple Bar, the spire of St. Bride's, the silhouette of St. Martin's against the unrivalled front of St. Paul's, and the great steeple of Bow Church, all threaded on this one highway, make up a series of stone poems not easily to be rivalled. But in spite of these fine surprises his feelings would not be chiefly moved by the architecture. The master impression would be left by the essential humanity of the pageant as a whole, by the witness borne at every turn to that energetic and yet reasonably just prosecution of individual aims and desires which is the birth-mark of the Anglo-Saxon. The very grime and sweat of the city seem a mortar to hold its stones and people together. The defects and virtues of the one are those of the other,

and from the union of the two rises a flame of human passion at which the dullest fancy may kindle.

The picturesqueness of London, its aptitude to the painter's use, depends upon this congruity between its external features and the lives lived among them. Where individuality rules the units, possibilities of infinite variation are offered by the whole. If modern painters were like seventeenth-century Dutchmen, and were content to pass their lives in exploiting some one narrow field, the Strand, Fleet Street, and Ludgate Hill would supply themes for a whole career, and that with less repetition than we find in the work of a Cuyp or a De Hooch. The draughtsman, the colourist, or the chiaroscurist would exhaust his powers long before he reached the end of his material. Even Venice is comparatively poor, for it has neither the wealth of contrast in mass and line nor the never-ending opportunities which lie in the waywardness of the English climate. And yet London is still awaiting her Canaletto. It is strange that no painter has accepted her for his fate, for his single spouse, and set himself to weld her moods into that painted epic of a great city which the fancy can so easily foresee. The few who have done something of the kind have been too narrow in their sympathies, too lacking in the catholicity which makes for epic grandeur. They have seen little in London but fog and steeples.

And yet where in the world can you find a scene more superbly pictorial, more essentially picturesque, than one of the great centres of London activity on a blazing day in summer? Take the famous view up Ludgate Hill, when the sunlight pouring in from the south plays over the artificial valley and turns the roaring traffic into a torrent of scintillating colour, as if the great church at the top were a magic fountain, transforming men, women, and gaudy vehicles, and pouring them down the hillside in a never-ending stream of living gems. Everything here is picturesque, even the vulgar bridge

with its semaphores and steaming locomotives; and the painter who paints because he likes to paint could ask for no finer subject. London, in short, is as fit a school for the imaginative artist as any spot on earth. It offers an immense variety of images in a stimulating form. Nothing is too final, too complete as it stands. Everything is open to a new use, to the expression of individual ways of thinking and seeing. The painter is never met by the *non possum* of the balanced and finished work of art. He is not curbed to simple admiration, but is allowed, or rather compelled, to select and combine for himself; the necessary—oscillation, shall I call it?—between his own personality and the object is made easy and the channel to a new creation left generously open. In short, if there be any essential connection between an artist's achievement and the impressions of his childhood, a future painter could not choose a better place to be born in than the City on the Thames.

The greatest artists of all, those who cannot think without creating, and only live to pour out their own abundance for the benefit of less gifted souls, are, no doubt, independent of impressions. They use such material as they find at hand; but it remains strictly material, and its artistic value lies entirely in the bits of a great personality for which it affords a vehicle. We do not admire Michelangelo for his way of seeing things, but for what he creates out of what he does see. The non-essential features of his art—its data—were no doubt mainly determined by the fact that he was born in Tuscany in the latter half of the fifteenth century. But if he had been born in London a week ago, and were to enjoy here the encouragement he received from Julius II., our children would find him working in the same creative spirit for an English Ministry as he did for a Roman Pope.

At least that is my belief; and the same thing may be said of some half-a-dozen more of the most resounding names in art. But

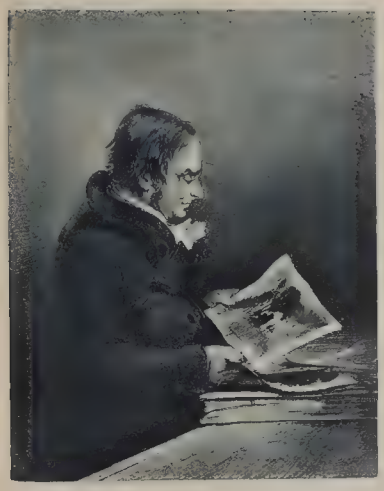
immediately below these men, who were essentially creators, come a certain number of others who were more dependent on conditions external to themselves. The word "illustrator" has been so inconveniently specialised that one feels a certain diffidence in applying it to a great artist at all. As now used, it seems to mean one who explains or supplements the work of other men. But why should we not extend its scope, and make it include those who explain Nature and interpret her beauties to people less clear-sighted than themselves? With this extension the terms "illustrator" and "illustration" might fairly be applied to many men and to many kinds of art to which in their narrower significance they would scarcely be appropriate. The dividing-line between the illustrator and the creator is, no doubt, difficult to draw. It is not enough to say that the one explains nature while the other uses nature to explain himself. The distinction lies rather in quantity than in kind, for just as the creator cannot help explaining the natural forms he uses, so the illustrator cannot avoid putting himself into his explanations. And yet the difficulty is more apparent than real. All those who understand works of art can see whether an artist is working with his eye and mind on the object, like Kipling, or with his eye feeding a mind preoccupied with the quality of its own output, like Stevenson. The difference is one of preponderance; but, assuming good will, it is easy to see which side of the scale outweighs the other.

The most creative creators in the plastic arts have, I suppose, been Michelangelo and Rembrandt. In their cases *milieu* did not lead expression, although it determined the materials of which expression made use. Rembrandt was a consummate chiaroscurist, not because he was born in a mill with many shadows and a microscopic window, but because the direction of his æsthetic impulse was towards concentration, towards that final artistic unity which is to man what

FOUR PORTRAITS OF J. M. W. TURNER, R.A.

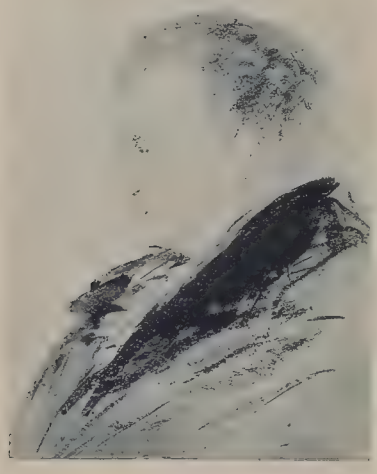
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1. WM. WARD, Esq.
2. THE NATIONAL GALLERY.
3. WM. WARD, Esq.
4. W. G. RAWLINSON, Esq.









organic unity is to nature.* It is by their force in unity that his pictures live, and we may be sure that, no matter where he was born, his *art* would have developed on the lines it actually followed. And so with Michelangelo. His creative energy found an outlet through its combination with an unrivalled sense of how to express power—physical, spiritual, and intellectual. In writing thus I am alive to the fact that I lay myself open to misconstruction, and that unless a more logical definition of the term "art" than most of us are satisfied with be accepted, the distinction I am pointing to will not be perceived. It is, as I have said, one of preponderance, or rather of priority. The one class of workers has subjective visions and then seeks objective means for their realisation; the other and, as I think, the lower class reverses the process; it receives objective impressions and then proceeds to clothe those impressions in a subjective envelope. If the two methods led to similar results it would be waste of time to argue about them; but they do not. In the sequel this question will have to be examined at some length, for it has a direct bearing on the future of Turner's reputation. At present it is enough to point out that early experiences are more important to those painters whom I have ventured to call illustrators—associating the term with a redeeming definition—than to those who use external facts primarily as vehicles for the distribution of subjective ideas.

Turner has often been pitied for his birth in Maiden Lane and his boyhood on the pavements of the Strand. And yet we may doubt whether he could have had a better preparation for the work which lay before him. Looking back over his career, it is impossible to deny that the large humanity of London and its mysterious envelope gave a tint to his imagination which suited it exactly and which it never lost.

* Just as the production of man himself seems to be the supreme feat of our earth, so does the production of final and organic unity in a work of art seem the supreme feat of man—that is, it affords the best proof both of the individual efficiency of his faculties and of their co-ordination.

After the early years of drudgery were over, years in which he slowly grew to understand his *métier* and passed from the dull stage of saying what he could to the glorious one of saying what he would, he settled down to clothing his ever-expanding world in the particular form of beauty to which his native city had given him the key. Now and then, for special purposes, he put aside mystery for pattern, and was content to set things in an absolutely transparent ether. But when he worked without an after-thought he made atmospheric mystery the chief ingredient of his art, and veiled the most crystalline sites in Europe in a gauze for which the warp came from his own birthplace on the Thames. As an artist, in short, as a selector of æsthetic justifications for reproducing facts, he remained all his life a child of London. He lingered before Titian, Claude, the two Poussins, Wilson, Cuyp, and many more, and grudged fame to each in turn. But when he entered the lists against them, it was with a weapon they did not know. It was with that sense of nature's infinity, of life's mystery, of the transforming power of many mixed sincerities, which our abnormal cosmopolis was so well able to inspire.

Turner's originality was never radical. All through his youth and his early maturity he was producing things which would scarcely have been what they were had someone else not lived and worked before him. Many comparatively unimportant artists have shown more power to invent, to build upon a foundation of their own. He began by producing enriched echoes of the English draughtsmen. He went on to treat the famous masters of landscape in the same way, showing a curious want of perspective as he did it, and being apparently as well pleased with a victory over Salvator or Loutherbourg as with one over Claude or Wilson. From first to last he required a text, a motive gathered more or less outside himself. It will be part of my task to show how this peculiarity affected his work, and now does something to modify his fame. At present I only wish to note the support it gives

to my theory of the influence of London. The town itself he painted curiously seldom, but its soul, the strange, formless, half-human, wholly living force exerted by the monstrous city, coloured his life, and became at the end, when he had put aside and forgotten his pathetic *anch'io sono pittore* forms of rivalry, the ideal vision by the light of which he worked.

The second condition which had a profound effect on Turner's art was his family history. For some unknown reason he betrayed extreme irritation when any one approached this thorny question. Gossiping traditions have professed to account for his touchiness, but no cause for it is really known beyond his mother's occasional insanity and the fact that, even in her lucid intervals, she seems to have been kept more or less *en cachette*. However this may have been, the painter was as a matter of fact intensely secretive in all that concerned his domestic affairs. After his mother's death, when he had houses of his own and his father had become his factotum, he seldom alluded to his childish experiences. Turner senior was more garrulous; but when his professional loquacity was upon him he talked with one eye on the door, in fear of his formidable son. The result of all this withdrawal was a want of proportion in the painter's beliefs. He acquired false ideas of the necessity for self-assertion and of the relative positions of other painters, both dead and living, to himself. The notions of petty commerce among which he had sprung were enabled to keep their hold and to persuade him that one man's success meant another's ruin. "If Tom Girtin had lived, I should have starved!" he once exclaimed; and the exclamation was significant. He thought that a painter's market was as sharply circumscribed as a barber's, and that just as the chins to be shaved within a certain radius of Maiden Lane could be counted, so could the commissions awaiting an artist. The notion of creating his own market, of appealing to new and unjaded admirations, was barricaded out by those youthful

experiences to which he so carefully refrained from providing an antidote. The notion of putting forth his powers in single-hearted obedience to his own predilections, and with no intention but the service of his own sincerity, had to wait until he was middle-aged before it took its proper place as his guide.

Turner's hiding instinct had another and perhaps even more serious consequence. It left him without the best of all trainings in technique. His own industry and ingenuity more than supplied this want so far as water-colours were concerned. In that branch of art he was a pioneer, and had nothing more to learn from his contemporaries while he was still a lad. As a painter in oil he was in a very different position. He had learnt in a bad school, for he had worked in Sir Joshua's studio, where the example set was unsuited to youth, and little was taught by precept. At the Academy he scarcely seems to have studied colour. The best teachers of technique are fellow-students, who hand on good traditions and enforce them at an age when the temptation to sacrifice soundness for a seductive brilliance is not so dangerous as it afterwards becomes. The average of technical proficiency is highest in the most gregarious schools, where experiments have to run the gauntlet between rows of experts, and the tiro's difficulties can be smoothed out for him by his neighbour. At the best of times our English painters are not well placed in this respect. The seclusion in which a British artist works after his student days are over restricts the spread of knowledge, both of good and evil, and leaves his neighbour to puzzle out for himself many things from which a more unselfish system would remove all difficulty. And Turner carried secrecy to such an extreme that he might as well have worked in prison. Few ever saw him paint. He used, indeed, to go down to the Academy on varnishing days and play queer pranks on his pictures, but as often as not his object seems rather to have been to astonish

his colleagues than to do anything serious. So far as we can discover by examining his work, his methods in oil were arrived at partly by looking at the old masters, and partly by deductions from his experience in water-colour. He never understood, or at least seldom took into account, the action of vehicles on pigments, or of one pigment on another. It is fair to suppose that a man of his ambition, and one who showed so much solicitude for his own fame after death, was not indifferent to what time might do with his creations. In old age no doubt he did become careless and allowed his pictures to deteriorate in his own house. But age deadens the ambitions of us all. It is in youth and in what we call our prime that we dream dreams of self-projection into the future, and take thought for the handing down to posterity of our name and the memory of what little we may do. But even in youth and middle age Turner did things he would surely have avoided had he known their consequences. We may, then, put down such proceedings to ignorance, and that ignorance to the determined seclusion in which he chose to pass his working life.

But Turner's aloofness had another cause than pride. And this brings me to the third condition external to his special gift which affected the quality of his art. In a letter partly printed by Walter Thornbury, seven main features of Turner's character are set out by John Ruskin. One of these is sensuality; and of this, I imagine, Ruskin was chiefly thinking when, a line or two farther on, he adds the advice, "Don't try to mask the dark side." In England we persevere, with more courage perhaps than wisdom, in the pretence that the feelings which man shares with the beasts are submissive to the will, and need not be taken into account in inquiring into the motives of any one outside the criminal classes. Even when applied to people of average passions such a theory is a pathetic delusion. If we relied upon it in the case of a man like Turner it would leave us

without any key—except, indeed, lunacy—to much of his conduct. We have plenty of evidence that with him the animal propensities were abnormally strong. His biographers tell strange tales of how he spent his week-ends. He had various mistresses; and the piles of sketches left behind him bear occasional witness to dark bye-ways in his habits and character. In short, unless we accept the curious but not uncommon assumption that a man with strong sexual proclivities is worthless in all other ways, we must acknowledge that much that seemed eccentric and mysterious in Turner's conduct to his friends had a simple if not entirely agreeable explanation. These embarrassing *obsessions* were probably inherited from the ill-balanced, not to say insane, mother. They account for much, not only in his social behaviour, but in his art also, that seems strange and occasionally grotesque. A heated imagination is apt to forget its cause, and to drive its owner into extravagances which have little enough to do with the first incentive. It is quite possible that, if psychology were a better informed and more exact science than it is, we should find that the colour violences into which Turner fell in his last years had a great deal more to do with aberrations of his fancy than with any change in the constitution of his eyes.

I have now described what seem to me the chief external influences by which Turner's special æsthetic gift was biassed. These were his birth in London, his sensitive pride, and his sensuality. To these modifying causes some would add a fourth, in his defective education. But there, I think, a mistake has been made. The evidence of his own writings exists to show that, wherever he obtained it, his knowledge of such matters as a painter was expected to know in the days of George III. was above rather than below the average. As life progressed, Turner seems to have shed his education. His method of expressing himself in words became more and more involved as he

THE THAMES: NEAR WINDSOR.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(9¾ × 13¾)

In the Collection of
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grew older, until it arrived at the climax of incomprehensibility in the later codicils to his will. But in his earlier years he could write clearly enough, and could maintain a standard of orthography which was more than respectable for his time and class. To this question, which appears to me both important and interesting, I shall have to return presently. Meanwhile it is enough to say that the difficulties which beset Turner in his later years when he tried to express himself in words, should be reckoned among the results of his secret mode of life, rather than among its causes. In early manhood he possessed quite enough command of his native language and quite enough general education to make the belief that deficiency in those particulars drove him to avoidance of his friends inadmissible. He began, in fact, with an educational equipment which would have been quite sufficient for his needs had he lived in such a way as to keep it in good order, and added to it, by making the most of the social opportunities ensured to him by his genius.



THE GARRETEER'S PETITION.

From the Oil Painting by J. M. W. TURNER, R.A.

(21 × 30)

THE NATIONAL GALLERY.



CHAPTER II.

Turner's Birth—His Parentage—His Father and Mother—His Education—The Commencement of his Artistic Career—Early Works.

JOSEPH MALLORD WILLIAM TURNER was baptized in London, in the Church of St. Paul, Covent Garden, on the 14th of May, 1775. In the parish register the second name is written "Mallad."* His other Christian names seem to have been derived from his maternal uncles. As to the date of his birth, the most direct if not the most trustworthy evidence we can point to, is the note

* The entry runs:—"May 14—Joseph Mallad William, son of William Turner by Mary his Wife."

in one of the numerous codicils to his will, that he was born on St. George's Day—the 23rd of April. He made so many different assertions about his own origin that even this plain statement cannot be taken as final; but we have no reason to doubt that he was baptized shortly after his birth in the little house in Maiden Lane, which was pulled down eighty years ago.* This house consisted of a basement, less completely sunk into the earth than usual, for it was lighted by a window rising above the level of the pavement, and not by a grated well; of a shop opening from an arched entry at the side which led to buildings in the rear; and of two upper storeys, *plus* a small attic at the top. Maiden Lane was less smoke-bound a century ago than it is now, and the house must have had at least eight rooms of a sort. For a married tradesman with one child it was a commodious home enough, and seems by no means to have justified much that has been written of the squalor of Turner's early surroundings.

As to his family, that was and remains a little mysterious. The solid facts on which his biographers agree are scanty. His father, William Turner, was a native of South Molton, in Devonshire, where the painter's paternal grandparents are said to have spent the whole of their lives. Their son William came to London at some unknown date, and there, on the 29th of August, 1773, in the Church of St. Paul, Covent Garden, he was married to one Mary Marshall. Twenty-one months later a son of the couple was baptized in the same church. According to the statement already referred to, the boy's birth had taken place on the previous St. George's Day. Unfortunately even these naked-looking facts are open to a certain amount of doubt.

* In 1821. In a small way Maiden Lane is classic ground. Theatrical memories especially cluster round the neighbourhood; but in the Lane itself once lived Sancroft; so did Andrew Marvell, who here repulsed Lord Danby and the King's guineas; here too, and that not so very long before William Turner put out his barber's pole, François Marie Arouet de Voltaire spent his two years in London.

CORFE CASTLE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(8¾ × 11¼)

THE VICTORIA AND ALBERT MUSEUM.



HIS PARENTS

Walter Thornbury calls old William Turner's wife "Mary Marshall (or Mallord)," and in after years Turner is said to have lost his temper more than once when allusions were made to some asserted connection with the Marshalls of Shelford Manor in the County of Nottingham. Of his mother's personality scarcely anything is known, but Walter Thornbury prints the following description *:—

"She was a native of Islington, but at Turner's decease they had not succeeded in finding an entry of her baptism. There is an unfinished portrait of her by her son, one of his first attempts. . . . There is a strong likeness to Turner about the nose and eyes. Her eyes are blue, lighter than his, her nose aquiline, and she has a slight fall in the nether lip. Her hair is well frizzed—for which she might have been indebted to her husband's professional skill—and is surmounted by a cap with large flappers. She stands erect, and looks masculine, not to say fierce; report proclaims her to have been a person of ungovernable temper, and to have led her husband a sad life. In stature, like her son, she was below the average height. In the latter part of her life she was insane and in confinement. Turner might have inherited from her his melancholy turn of mind. I never saw her, never heard him mention her, nor ever heard of anyone who had seen her."

The bulk of this description is fourth-hand.† It had to filter through old William Turner, Hannah Danby, Turner's housekeeper, and the two Trimmers, father and son, before it reached Thornbury's

* "Kindly furnished to me by the Rev. Mr. Trimmer, the eldest son of Turner's old friend and executor, the Rector of Heston. Mr. Trimmer obtained his facts from an authority no less unquestionable than Hannah Danby, Turner's old housekeeper, who had them from the Painter's father."—*Thornbury*, vol. i., p. 5.

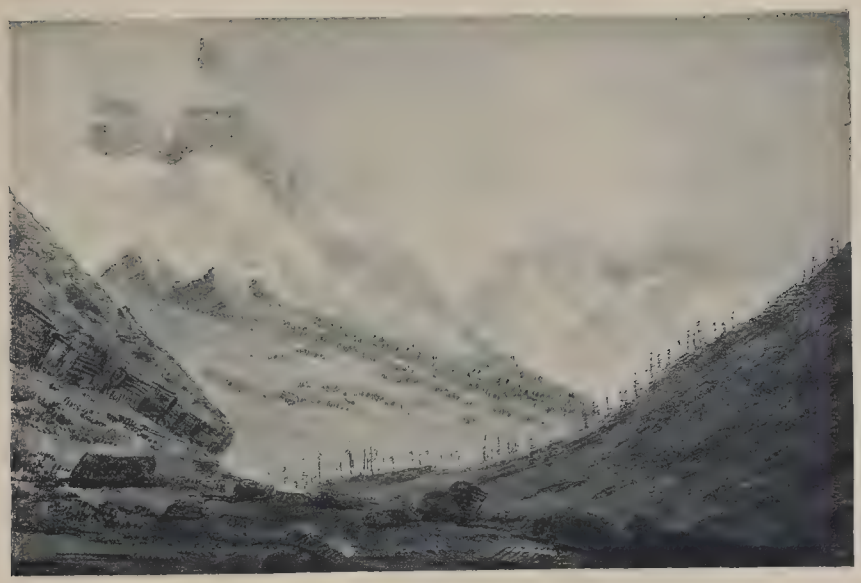
† Thornbury prints his quotation in such a fashion that it is not easy to know exactly who is speaking. So far as his page shows, the individual who says "I never heard of anyone who had seen her," and "I knew him [William Turner] well," are one and the same person. It is a case, perhaps, of confusion between the two Trimmers, but even then these assertions are scarcely to be reconciled.

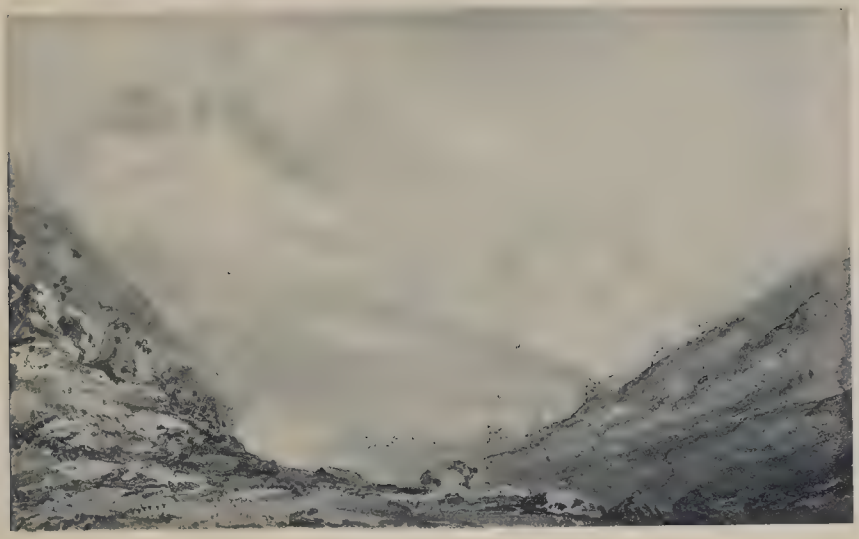
CHAMONIX (TWO DRAWINGS).

Original Water-Colour Drawing by COZENS. Copy by J. M. W. TURNER, R.A.

(9 × 14½)

In the Collection of
HERBERT HORNE, Esq.





the engraver, to pacify him, made a copy of it, which he gave up, and Turner destroyed it. At this time old Turner was decrepit.

"'As I knew him well,' Mr. Trimmer says, 'I will try and describe him. He was about the height of his son, a head below the average standard,* spare and muscular, with small blue eyes, parrot nose, projecting chin, fresh complexion, an index of health, which he apparently enjoyed to the full. He was a chatty old fellow, and talked fast; but from speaking through his nose his words had a peculiar transatlantic twang. He was more cheerful than his son, and had always a smile on his face. When at Sandicomb Lodge, he was to be seen daily at work in his garden, like another Laertes, except on the Tuesday, which was Brentford market-day, when he was often to be seen trudging home with his weekly provisions in a blue handkerchief, where I have often met him, and, asking him after Turner, had answer, "Painting a picture of the Battle of Trafalgar,"' &c., &c."

It is difficult to say for how much of these two paragraphs Trimmer, senior, is responsible; but wherever they come from, they leave a vivid impression of the little Punch-like barber whose character differed so strangely in most ways from that of his son. Apart from his dreary marital experiences, the old man seems to have enjoyed a happy life. This, indeed, he deserved, for there can be no doubt that he did his duty as a father.

I am not grounding this assertion upon the confused accounts which have come down to us of the boy's schooling. Thornbury says that he was taught to read by his father, but not to write; that in 1785 he went to his first school, at New Brentford; that in the following year he migrated to an academy in Soho, kept by one Palice; that in

* Monkhouse prints this sentence "with a head below the average standard," and so fails to understand it. Mr. Trimmer meant to convey that William Turner was a "head" shorter than a man of middle height, which would probably mean that he was about 5 feet 3 inches.

1788 he went to a school at Margate, kept by one Coleman; that in or about 1788 he worked in the office of Thomas Malton the architect in Long Acre, also in Hardwick's office, also in the Royal Academy Schools, and yet again in Paul Sandby's drawing-school in St. Martin's Lane.* The impression conveyed is that Thornbury put down all he was told, and made no attempt to sift his information. Such a shuttlecock education as he describes would be enough, as Mr. Monkhouse says, to spoil the intellectual digestion of any boy. It is now too late to find out where and how Turner really was taught the rudiments of learning; but the proofs are abundant that his schooling was thorough enough, so far as it went. We have been told by most of the painter's biographers that he was a dunce, that he could neither write nor speak his own language, that, in short, he was uneducated. And yet plenty of evidence exists to prove that, judged by the standard of his own class, whether we take the class in which he was born or that into which he rose, he was exceptionally well taught for the time. Thornbury says his father was his only teacher until the age of ten, and that writing was not included in the curriculum. And yet, when he was twelve, the boy could sign his name in a good hand. Again, it is certain that after he was well launched on his career he had no time for schooling, and yet his sketch-books are filled with memoranda —drafts of letters, descriptions of social and other experiences, as well as poems—written in the handwriting of a gentleman, and almost invariably well spelt. Hamerton says†— "Turner never was able to spell." The statement is much too strong. I have read dozens of Turner's letters, and enough manuscript notes of one kind and another to make a substantial volume; and yet, even in memoranda

* Monkhouse adds to all these pupilages one under Humphry Repton, the landscape gardener, at Romford. ("Dictionary of National Biography." See also "Notes and Queries," 3rd Series, I., 484.)

† "Life," p. 16.

WORCESTER CATHEDRAL.

From the Water Colour Drawing by J. M. W. TURNER, R.A.

(12½ × 16½)

THE BRITISH MUSEUM



intended only for his own eye, mistakes are rare, and the few which occur are such as even well-educated people were prone to in his day. Such blunders as the often-quoted one of writing "harmonuous" for "harmonious" were quite beneath Turner, and must be put down to the accidents of printing. In one instance he describes a party to which he went in Rome, and names many of the guests. These were of various nationalities, English, Italian, German, and yet he gives their names with an accuracy worthy of the *Almanach de Gotha*. It is quite true that he misused words, and wrote sometimes, especially towards the end of his life, in such a style that no human being could be sure of what he meant; but even then the impression conveyed is not so much that he had never been educated, as that his imagination had developed while his power over words had grown rusty with disuse. His verbal confusion increased with age, so it can hardly have been due to want of school. In youth, especially when dealing with facts, he was clear enough. Thinking in images is much commoner than one is apt to suppose. One writer on Turner plumply declares it impossible to think without words! An amazing assertion, seeing how often most of us have to hunt round for a word to express some image which is standing, visible, measurable, and complete, in our minds. If one may be allowed to give oneself as an instance, I myself habitually think without words, and turn to them chiefly when I want to convey a thought to someone else. In the light of this habit I find no difficulty in understanding how Turner, in his later years, so often found himself embogged in his native language. His embarrassments arose, not so much from an initially defective education, as from the lopsided mental development caused by his peculiar mode of life. His solitary broodings filled him with vague but ambitious imagery, while they did nothing to increase his power over the machinery of verbal expression. In his poetry we continually encounter fine images, which miss their effect because they have been entirely thought out as images, and no attempt

has been made to clothe them in words while their form was yet soft and pliable. Worth, the famous *couturier*, used to say that the whole secret of successful dressmaking lay in founding your design upon your materials, and not *vice versâ*. It is just the same with writing. The means of expression must be kept in view while the imagination works, or you will find yourself landed, as Turner was so often, with an idea on your hands to which you can give no satisfactory form.

In support of what I have said as to Turner's early education I will here quote some examples of his use of English and dealings with orthography. The following letter was written on the 4th of November, 1815, from Queen Anne Street :—

Dear Johns,

I am glad to hear of your success, and of C. Eastlake's particularly fortunate and, I may say I believe, unprecedented good luck. Appianici, a Milanese who painted the same subject, viz., Buonaparte [*was not so lucky*], tho' report stated the picture [*was bought for*] £1,500 ; yet report only was its friend, and it still remains, I fancy, in the city unsold.

Your letter arrived the day after the case left London, containing, not what you expect or perhaps will like—as you seem to have thought only of Dido, whose unwieldy frame-work might even of itself produce a miscarriage in so long a journey, the first piece I ever thought of as being generally wrong—you will find, alas, everything contrary to your wishes, which I am, believe me, sorry for. But even had I been less quick in dispatching the *two* I have sent, viz., the picture exhibited last year, Bligh Sands, and Jason, an old favourite with some, still I could not have sent any 30 or 40 guinea pictures, for I have none by me or [*in a condition to finish*] upon so short a notice, and the neglect of sending my letters after me to Yorkshire had placed me, as usual, in the rear, as well as prevented me getting anything forward in that ratio of price.

However, you may do exactly as you please about them, only have the goodness to consider the pictures sent as *under your care*, and if they contribute one shilling more to the treasury of the exhibition at Plymouth I shall feel happy and proud of being an adjunct with the intentions of my worthy friends in Plymouth towards establishing or promoting the Arts.

I have the honour to be
Yours most truly and obliged,
J. M. TURNER.*

* The original of this letter is in the possession of Mr. C. Fairfax Murray.

CHRISTCHURCH, OXFORD.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12¾ × 16⅝)

THE BRITISH MUSEUM.



The second example is a letter written on the 4th of September, 1816, from Farnley* :—

DEAR HOLWORTHY,

Having just returned from part of my Yorkshire sketching trip, I am more at liberty than when I wrote to you last, mind I say wrote you, because I have received an accusatory message "that you expected to hear from me." I must admit (tho' I requested you would suit yourself as to time at Mr. Knight's, you to let me know when) I did not say precisely that Mr. Fawkes lived at Farnley Hall, near the market town of Otley, in the West Riding of the County of York, and for which omission you have thought proper to punish me by your silence when, how or where you are, was, or will be; so I beg leave to say that having finished nearly what I proposed doing this season in Yorkshire, [*I*] think I can do myself the pleasure of waiting upon Mr. Knight at Langold within a fortnight. If I were to meet you there [*the pleasure*] would be much enhanced to me, and only do not say the time is too long or too short, that I never wrote or am not yours truly

J. M. W. TURNER.

P.S.—And I want your advice about my calling or not at Belvoir.

I have introduced a few words here and there, in italics and between brackets, which are required to complete the sense. They, or others to the same effect, had obviously been in Turner's mind, but had eluded materialisation in ink, as words are apt to do when a writer is thinking rather of the substance than the form of what he has to say. These examples are not cunningly selected; they are fair specimens of his composition at the time, and even if they were not so, they would confirm my view, for, after all, a single fairly well expressed letter is better evidence of education than many ill-expressed ones are of the reverse. Turner fell over his words. His thoughts travelled a great deal faster than his pen. Consequently his sentences are full of involuntary ellipses and of disconnected rather than ignorant grammar. Even when the obscurity seems most profound the sense can, in most cases, be made clear by restoring some dropped-out word or comma. In the letter to Holworthy the only real

* Communicated to me by Mr. Cosmo Monkhouse.

blunder is the use of "was" after "you," and that, we must remember, had been in Turner's boyhood an accepted idiom, as well as a very pretty and convenient one.*

It seems, then, more than probable that old William Turner was more successful with his son's education than has been supposed. The catalogue of schools quoted above amounts to an overdraft on our credulity; but that, somewhere and in some fashion, the boy was well grounded in "the three R's" his own writings prove. The story of his education, like other matters relating to his early years, appears to have been deliberately obscured both by himself and his father—why, we can only conjecture.

In any case, it seems certain that Turner obtained a far better training in the elements of knowledge than most boys of his station. As to whether Brentford or Margate should be credited with his introduction to letters it is now too late to determine; personally I incline to the latter, for it is known that when he was nine years old he made a drawing of Margate Church. Between the two, at any rate, he learnt enough syntax and orthography to leave him without any serious obstacle to his ambitions but those of his own making. In other ways William Turner was an excellent parent. He was industrious, economical, good-tempered, and long-suffering, and must have supplied some corrective in the boy's constitution to the unruly propensities inherited from his mother. And we find him doing his duty when the next question arose, that of a trade for his son.

Maiden Lane was on the outskirts of what was then the artists' quarter, and old Turner's customers, we are told, included not a few painters, architects, and other followers of the great profession. The barber is said to have begun by wishing to put the boy to his own

* I may refer those who would like to go more deeply into this question, to the sketch books in the National Gallery. They are full of notes, draughts of letters, draughts of verses, &c., &c., which seem to me quite inconsistent with much that has been written upon Turner's want of education.

THE TOM TOWER, OXFORD.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(10¾ × 8¼)

THE NATIONAL GALLERY.



trade, but he must have changed his mind betimes. The child's bent had declared itself very early indeed. His first recorded attempt at anything in the nature of art was the copying of the arms engraved on some pieces of plate belonging to a jeweller in the neighbouring Southampton Street. Then came the drawing of Margate Church, followed by various exercises of the time-honoured sort on the walls and copy-books of his Brentford school, and by the colouring of a large number of engravings in a copy of Boswell's "Antiquities of England and Wales" (published in 1785). These were done for one John Lees, of Brentford, who paid the boy at the rate of fourpence a plate. At about the same time he was making drawings, coloured copies of engravings, and so on, which were exposed in the Maiden Lane shop-window, and sold for a shilling or two a-piece. It may fairly be conjectured that the barber was led to revise his views by the earning power thus suggested rather than by any real comprehension of his son's gift. In any case he did revise them, and promptly. Among the artists who periodically submitted their chins to his razor was Thomas Stothard, then a man of about thirty; and tradition hints that his advice had something to do with the final decision. However that may have been, young Turner was at most eleven years of age when his training in art began. His father vacillated, of course, at first. Between 1786 and 1790 the boy seems to have studied under or worked for some seven or eight different masters. The more serious of these were Thomas Malton, the architectural draughtsman, of whom Turner used afterwards to speak with gratitude; Thomas Hardwick the architect, who seems to have been the first to perceive his scholar's true line of advance; and Sir Joshua Reynolds. A pleasant story has come down to us in connection with the boy's apprenticeship to Hardwick. It is said that William Porden, impressed by the cleverness with which young Turner had washed in backgrounds to certain architectural perspectives, offered to give him indentures without a premium. Old

Turner, however, was not seduced by the offer. He had lately received a legacy—we are not told the amount—and believing that his son would do better in an office of higher standing than Porden's, he determined to devote the whole sum to paying Hardwick's considerable fee. Turner used to say in after life, "Dad never praised me for anything but saving a halfpenny;" but, niggardly or not in spoken praise, the old man showed a practical belief in his son's abilities, and did all his limited knowledge could suggest to ensure their fruition.

After a short experience of young Turner's powers, Hardwick advised him to devote himself to landscape painting, and to enter the schools of the Royal Academy. This he did in 1790,* and at about the same time received permission to work under the roof of Sir Joshua Reynolds. By this time Reynolds had practically abandoned painting, and Turner, like other so-called pupils of the great President, spent his time, no doubt, in copying his master's pictures. One must, however, include Sir Joshua's name among those by whom the young artist was chiefly influenced because, as a matter of fact, Turner's early practice was very strongly affected by what he saw in Leicester Fields. His knowledge of Sir Joshua's methods must have come through copying and the talk of fellow-scholars; but however it came, there can be no doubt of its effect. His own earlier productions, especially the portrait, painted in or about 1792, which belonged to Mr. Ruskin, and the considerably later portrait in the National Gallery, are technically

* The date usually given for Turner's entry at Somerset House is 1789, but his name first occurs in the Academy registers on the 21st of July, 1790. Between that date and the 2nd of December, 1791, he put in 96 appearances, or rather more than 50 per cent. of the possible total. All these entries relate to the "Plaister Academy." On the 14th of November, 1792, he began to work in the "Life Academy," where he was fairly constant (48 attendances out of a possible 75), until the 26th of February, 1793, when his name appears on the registers for the last time. His signatures in the R.A. book are always "W. Turner," "Wm. Turner," or "William Turner." I am indebted to the courtesy of Mr. C. Fairfax Murray for the opportunity of consulting these registers.

SALISBURY CATHEDRAL FROM THE CLOISTERS.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(26⅜ × 19½)

THE VICTORIA AND ALBERT MUSEUM.



very like the last works of Reynolds, between whose example and that of Wilson in landscape must be shared the credit of forming Turner's first style as an oil painter. In the Royal Academy Schools Turner was a more successful student than is commonly supposed. The sketch-books in the National Gallery contain a few life studies which are up to the highest level of students' work. One of these, indeed, a recumbent female figure, sharply foreshortened, is more searching and better understood than any other life study by an English painter of those days I ever saw. As time went on, Turner seems to have forgotten, or lost interest in, the literal facts of human structure, just as he forgot the structure of his native language. That he once had it all at his fingers' ends is proved by these scanty but decisive remains of his student days.

With Turner's exit from the Academy Schools in 1793, at the age of eighteen, his subjection to parental authority no doubt came to an end. It is probable that he had long been independent of his father in the matter of money, even if their relative positions had not already been reversed. In 1790 he had exhibited his first drawing at the Academy, a view of Lambeth Palace.* In each of the years 1791, 1792 and 1793 he had been represented by two contributions, one of which, a Bristol view, may possibly have been in oil. In this year—1793—he is supposed to have set up a studio for himself, for the catalogue gives his address no longer at 26, Maiden Lane, but in the adjoining alley, Hand Court. Early in the same year, or perhaps in the autumn of 1792, he had made the first of his sketching tours, starting from Bristol from the house of his friend Narraway, a fell-monger, on a borrowed pony. It is pretty certain that from this time onwards Turner was able to keep himself, to help his parents, and to lay the nest-egg of the fortune which was afterwards to become so considerable. It is a good moment, then, to pause and picture to

* It was in the Winter Exhibition at Burlington House in 1887, lent by Mrs. Courtauld.

ourselves the remarkable person with whom converging forces had enriched the Anglo-Saxon race.

In outward appearance he was short, muscular, large-headed, rather Jewish in feature, with small and keen blue eyes, hooked and fleshy nose, and sensuous lips. In character he was impulsive, irritable, sensitive and tender-hearted as a girl, ardent in all his desires, and full of a strange pride, as if the soul of an exiled king had wandered into his bourgeois body. Intellectually he had a remarkable faculty of observation, a prodigious memory for what he had *seen*, a voracious appetite for things to be grasped and digested by the eye, and the diffuse, formless imagination of a Celtic bard. As to his acquirements, good and evil, he had the habit of industry, the instinctive distrust, the conviction that life is a battle, and the mania for petty gains, of the small and struggling tradesman. Among all these the ruling characteristics, those which determined his artistic career and moulded his social life, were his passionate temperament, his *farouche* pride, his instinct of competition, the memory in his eye, and the vague, half-articulate but unresting energy of his imagination. If we stripped him of any one of these, we should find him difficult to explain. Without pride, he would have mixed frankly with his kind, and avoided many things in his art which arose from pure ignorance ; without his trade jealousy—as a man he was not jealous—he would never have wasted his powers in crushing fancied rivals ; without his miraculous memory his art would have been simpler, less encyclopædic, and more closely knit; without his industry and desire of gain, he would have failed to provide himself with that secure financial basis which enabled him to follow his own inclinations from adolescence to old age. An enforced aloofness seems to have been one of his traits from very early years. We hear of his friendship with various young men of his own age and calling, such as Robert Ker Porter, Henry Aston Barker, Thomas Girtin, and others ; but it is always intermittent, and never ends in the frank intimacy one likes to

EDINBURGH FROM THE WATER OF LEITH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(25¾ × 38¾)

In the Collection of
T. F. BLACKWELL, Esq.



associate with life in studios. Plenty of evidence exists to suggest that with nothing to hide, he would have been a sociable creature, for on the comparatively rare occasions when he came among his friends he thoroughly enjoyed himself. The two skeletons in his cupboard—his knowledge of his mother's semi-insanity, and his own inheritance, partial though it was, of her temperament—cut him off in early manhood from the delights of free companionship, and turned him in later years into a kind of social lighthouse, blazing out now and then to dazzle his acquaintance between long periods of occultation. This is not the character of a happy man, and Turner can seldom have known happiness when not absorbed in his work. He was full of ambitions inconsistent with his state, and must have spent much of his time in dreaming dreams from which the awakenings were merciless. The notion that he was soured and disappointed by the neglect of his art is hardly borne out by facts, but in the contrast between himself as he was—the son of William and Mary Turner, and the sultan of various illiterate domestics—and the imaginings of his restless brain, the elements existed of a tragic discontent.

Turner's independent career may, as I have already said, be taken to have begun in 1793, after he had left the Academy Schools. From that time onwards he managed his own affairs, living mainly by the commissions, which were then so plentiful, for topographical drawings, portraits of country houses and such-like, but also by the sale of drawings made to sell and by occasional teaching.* The first oil picture he is known to have exhibited at the Royal Academy was there in 1797. It is now in the National Gallery.†

* He gave lessons at five shillings an hour, to begin with—a fee afterwards raised to a guinea. That he disliked teaching, the reader will scarcely need to be told.

† The Catalogue calls it "Moonlight, a Study at Millbank," and then goes on to describe the site as a little east of the cottage near Cremorne Pier in which Turner died. As a fact, Millbank is nearly three miles east of Cremorne Pier and the little house in which Turner's surreptitious death took place.

At this time landscape painting, as we now understand it, afforded a very precarious means of livelihood, whether in England or elsewhere. Wilson, a generation earlier, had starved at it. Gainsborough had looked upon it rather as a pastime than as a serious way of supplementing, to say nothing of making, an income. Such admiration as it excited was given to the Old Masters, and not to many of them. The few moderns who prospered with its help were either topographers, like Joseph Vernet, or advertising charlatans, like Loutherbourg, who drew attention to themselves by extraneous devices. The idea of buying a modern landscape for its beauty alone had occurred to few, and so, with his keen eye to the main chance, it is not surprising that for some years Turner was content to travel the old well-worn groove. Any drawing which reproduced a recognisable scene and was within what he would have called a low "ratio of price" was sure of a purchaser. His first care, then, after leaving the Schools was to gather material. He began those tours through England which were to occupy so much of his time and to give him a knowledge of his native country which no one, perhaps, has rivalled. Between 1790 and the end of the century he produced an enormous number of drawings of English churches, cathedrals, castles, and other buildings. If these had all been done from the actual objects, they would have enabled us, with time and patience, to tabulate his tours. Unfortunately a great number are modified versions of other men's works. Occasionally we come upon curious indications that some drawing which has all the air, superficially, of having been done on the spot, is really a report at second hand. Turner's intelligence was so keen that he is not often caught tripping, but now and then he "gives himself away" by misapprehending structure, or forgetting the position of the sun, or slurring over some passage which is only difficult because it has not been seen. His explorations, however, were constant. We are told that during his most active years, between 1793 and 1800, he would

walk twenty-five miles at a time, with his luggage at the end of a stick. As a rule he seems to have been alone; but Girtin is believed to have sometimes gone with him, and on a few rare occasions they appear to have attacked the same subjects at the same time. The young man who made the early drawings here reproduced could scarcely have had a better monitor at his elbow than the author of the "View on the Wharfe" and "Street in Paris," in the Victoria and Albert Museum, or the "Durham," at Manchester. Where Turner was diffuse, delicate, and episodic, Girtin was broad, masculine, and selective.

The acquaintance between the two* is said to have begun when they were both in the employment of John Raphael Smith, the engraver, for whom they used to colour prints. This must have been pretty early in Turner's life, certainly before he left the Academy Schools, for after 1793 his time was otherwise employed. It is asserted that in the latter year Dr. Monro engaged both lads to spend their evenings at his house in the Adelphi Terrace,† and enhance the effect of his own drawings by putting in washes of ink and colour. The Monro tradition has no doubt suffered in the handing down. The various gossipers about it have dwelt probably on the more piquant accounts of how the famous and kindly doctor and his next-door neighbour, John Henderson, dealt with the clever boys they collected round their tables. It is difficult to believe that, at the age of eighteen and upwards, Turner and Girtin would spend many evenings in putting colour washes over another man's outlines for half-a-crown each and their supper. But Dr. Monro had a large collection of drawings and pictures by such artists as Rembrandt, Claude, Wilson, Morland, Gainsborough, Paul Sandby, Thomas Hearne, John Cozens, and others. Of these Turner made copies, with and without variations,

* Turner and Girtin were of nearly the same age: they were both born in 1775.

† The Doctor also had a house at Bushey, and there occasionally the symposia took place, Turner and Girtin sometimes walking all the way out and back. (Watts, "Biographical Sketch," in *Liber Fluviorum*, p. xi.)

exercising his own taste and getting at the heart of his model at the same time. One of our plates shows an original Cozens side by side with Turner's version of it. Compare them, and you will see how all the younger man's modifications tend towards a less *découpé* effect.*

Here, I conjecture, we have one of the signs of Girtin's influence, for this peculiar sense of effect was not characteristic of Turner in his youth. Historians of English water-colour painting† have always been ready to confess the abilities of Girtin, and to allow that he affected the practice of his contemporaries to a considerable extent. I think we may go farther, and recognise in his example the true foundation of English water-colour painting. He was the first great leader of the School, the generalissimo, as it were, who gave the army behind him the first real glimpse of the fat plains awaiting a master. Cozens, before him, had shown a profound genius, but his gift was too personal, too exclusively subjective, to be of much use as an example. Little in the way of principle could be distilled from his productions. Girtin, on the other hand, displayed exactly that union of subjective with objective qualities, of deference to conditions with frank sincerity of individual expression, which makes the leader in art.

The history of English painting contains no more fascinating figure than that of Thomas Girtin. Dimly seen as it is through the gathering mists of time and the occasionally malevolent shadows cast upon it by jealous bystanders, it stirs our sympathies as that of one in whom the gift of art was combined with those warm and self-regardless feelings which art is supposed to foster. Born in the same year, nearly in the same month, as Turner, and dying before he was twenty-eight, he left behind him a tradition of frankness, of generosity to his fellow-artists, of a natural refinement increased by continual selection of the best, and

* In his "Early English Water Colour Painters," Monkhouse gives an opportunity for a similar collation, with the same result.

† Especially Mr. Roget, in his "History of the Old Water Colour Society."

of an unerring eye for the true path of art among the temptations of nature, which compels us to mourn his early death as, possibly, one of the greatest blows our English School has ever received. "Poor Tom Girtin" he was called by those to whom his open nature, his confidence in fate, his reliance upon a universal goodwill, were mere foolishness. "If Tom Girtin had lived, I should have starved," said distrustful Turner; and the saying is at once the best tribute to Girtin and the deepest glimpse into the gulf which separated his character from that of his greatest rival. Before Girtin appeared, the notion of attempting to create with water-colour, of setting it up as a competitor with oil, had scarcely dawned upon its users. To them the very phrase "water-colour painting" would have seemed audacious. They bore themselves humbly, and looked upon their *métier* as a means of adding a shy grace to things meant for the satisfaction, not of the artistic instinct, but of the desire for documents. Such a demand obviously had its limits. A finite number of Norman castles, Gothic abbeys, great houses, and other self-assertive scenes existed, and of these only a small percentage would put in their claims each year. From this point of view it was obvious that if the places were to be taken as the only motives for the drawings, every order received by A. was one lost to B. So thought Turner; but Girtin was more sanguine. He apparently understood that art creates its own demand. He believed that if the form of it he practised boldly widened its field of operations, accepted no arbitrary limits to its methods or aims, and freely communicated its discoveries, it would rise from its parasitical condition and flourish as it had never flourished before.

Some of the comparisons between Turner and Girtin appear to run on mistaken lines. If we wish to get at a real idea of how the two young men stood to one another, and of their respective potentialities, we must confine our survey to the less than twenty-eight years they spent in this world together, and must examine the harvest of those

years in the light of general experience. It is, I think, impossible to deny that in pure art Girtin's work beats anything done by Turner before 1802. But this in itself need not prevent us from seeing more promise in Turner than in Girtin. As a matter of fact, great artists have more often begun in the tentative, experimental style of the former than in the masterful fashion of his rival. It seems almost a law that the longer an artist remains in the exploring and acquiring stage the richer will be his production when he begins to express. In painting, precocity seldom foretells a fruitful and commanding genius, and Girtin was precocious. He seems never to have hung in the doubts of youth at all. "While Turner was still plodding on in his endless study, Girtin," says Monkhouse, "had already completed his education. The grand style of Piranesi, the large manner of Canaletto, taught him all he needed . . . He soon saw his way to express what he wished to express. He had an extraordinary gift of hand, a wonderful comprehension of any subject he wished to draw. At once he seems to have fixed in his mind an idea of what he wanted to represent—composition, colour, feeling, and all—and he went straight to work and realised it without doubt or difficulty. Few artists can be said to have known so clearly what they wanted to do, and been able to do it with so little check."* There is no exaggeration in this description, and yet to how very few young artists who have afterwards become great could such language be applied! Great painters nearly all begin slowly. Few among them show real power until they have passed the age at which Girtin died. For this reason then, if for no other, it seems not improbable that if Girtin had lived he would have failed to rival the extraordinary development of Turner.

But that makes it all the more desirable that he should not lose the credit of his actual performance. In the volume I have just quoted, Mr. Monkhouse makes a comparison between the two painters which

* "The Early English Water Colour Painters," p. 45.

is, I think, unfair to Girtin. "His temper," he says, "was always calm and restful, careless for the most part as to choice of subject, but accepting it, whatever it was, as a thing whose nature and beauty were to be revealed, not, like Turner, as a thing to be treated, altered, and twisted till it assumed a beauty in accordance with his taste, and a shape which conveyed an extrinsic idea. He always surrendered himself to his subject, whether it was a landscape or a building. The quality of his poetry was expressive, not creative—he left creation to nature, and assumed the more humble *rôle* of interpreter. . . . If Girtin's imagination was, on the one hand, passive, receptive, expressive, Turner's was, on the other, active, restless, creative. . . . Girtin had turned topography into art, but his art was only nature at her best; whereas Turner's was a different thing from nature altogether, not only prose turned into poetry, but translated into another language."* Here, I submit, we have a comparison based on such a false foundation that it leads to a conclusion diametrically opposed to the truth. Girtin accepted the facts of any scene before which he planted his easel *because* his aim was art, and not topography. He understood how, by treatment often so unobtrusive that only the artist would recognise its presence, he could be at once faithful and creative. He could take the simplest scene—a few yards of river bank, with trees against the sky above it, as in the South Kensington "View on the Wharfe," for example—and make it a creation, in the true artistic sense, by pure unity of vision. Turner, in his early years, had little or no perception of this. He could not have made this "Wharfe" drawing, had it been to save his life. He did not trust art, because he was not yet an artist. His way of making a scene more interesting than he found it was to exaggerate the objective beauties he saw there and to bring in others from outside. The notion that the required charm could be given by design, by chiaroscuro, by the music of touch, was not realized by him until a

* "The Early English Water Colour Painters," p. 55.

comparatively late period of his career, and never in his whole life did he grasp it with the vigorous faith of Girtin. Turner was very far indeed from being topographically faithful. It has been demonstrated often enough how ready he was to disregard the facts he had before him, and to paint scenes as he thought they ought to be rather than as they were. But his changes were inspired, not by Girtin's desire to justify his work by art, but by the wish to increase the objective beauty of his subjects. From any given scene Girtin selected such elements as made for congruity of impression, neglecting the rest, and so controlling the march of his brush that the unity thus won by selection should be enhanced by sympathetic handling—by a handling in which the size, form, and direction of every touch should contribute its quota towards the final harmony. Turner proceeded differently. His idea was not to reduce a scene to æsthetic unity, but to inflate it into objective sublimity. He aimed, not at a new creation justified by art alone, but at the glorification of the fact existing. One consequence of this difference in aim is that Girtin never forces his material, never attempts to make it do more than it can do well, never causes us to lose our interest in it and our wonder at its capacities; while Turner continually does all these things. The fibre, as it were, of a Girtin is in harmony with the art it carries, while that of a Turner is too often strained and tortured, not to be looked too closely into.

Here, before I go any farther, it may be as well to explain what I understand by the term "creation" as applied to a work of art. Such an explanation is by no means superfluous, seeing how the word has been used by more than one writer on Turner. But before we can define "creation," we must define "art" itself, or at least hint at a definition. Ruskin's teaching, so far as I understand it, comes to this: that art lies in the comprehension, reproduction, and illustration of pre-existing beauty, and that the greatest artist is therefore he who studies Nature with the profoundest humility, who reproduces her with the

most unerring fidelity, who illustrates her with the greatest resource. That educated people may be induced to accept such a description by a great writer the career of John Ruskin proves. And yet it is obviously no description of art at all, but merely a theory as to the ultimate, external purpose to which painters, sculptors, and perhaps architects, should devote their art. A definition of art itself must be founded on some quality, some element, running through all works of art, and through nothing else. Is there such an element?

That question may be best answered by another—Has beauty a cause? Is it a mere question of association, or is there some deep principle underlying all those combinations of phenomena which seem to us beautiful? I have made my confession in detail elsewhere,* so that here I need only say that beauty seems to me to be fitness and purpose expressed with the help of an intrinsic relation between our senses and the phenomena perceptible by them. In the case of the one art into which extraneous matters do not import confusion—I mean, of course, the art of Music—we all accept the existence of this intrinsic relation and allow that upon it rests our capacity for being moved. In some arts, and especially in that of Painting, the intrinsic element is so complicated with the accidental and too readily comprehensible feature of imitation, that most of us never get beyond the ideas connected with the latter, but fasten upon some part of them as containing the whole secret of art. So far has this gone that even great artists have been found to assert that art is imitation, and the best work of art the one which comes nearest to producing illusion, and this in spite of the fact that the great majority of the arts have nothing even incidentally to do with the production of illusion at all.

To return to my definition: Art of all kinds depends on the creation, not on the reproduction, of beauty. The artist's business is to understand, or at least to perceive, the laws upon which Nature works,

* Introduction to "Gainsborough, and his Place in English Art."

and to put those laws into action on his own account, so that he may add to and not merely duplicate the world's stock of beauty. He must imitate the conduct of Nature, not her products. His imitation of the latter is not an end, but a means; and even as a means it occupies but a small place in the sum-total of artistic activities. The revelation of beauty has been sometimes suggested as a sufficient description of art. In a certain sense, no doubt, a Beethoven sonata, or the interior of Westminster Abbey, may be described as revelations of the beauty latent in a piano, or in Portland stone; but unless we abolish the word create altogether—or restrict it to things made out of nothing, which comes to the same thing—it is reasonable to apply it to works of the human imagination. To reveal beauty is an ambiguous phrase. You may do that by drawing back a curtain. To create beauty, to combine elements into a new whole, intimately fused and only to be judged by itself, describes, if it does not logically define, the aim of all true art.

By creation, then, I mean the use of the intrinsic power over our senses which lies in the final elements of art—in Painting, these elements are line, colour, tone, and handling—to give coherence, unity, and, as it were, organic existence to a picture, statue, or other work of art; to make it impossible to suppose that any part of it came by accident; or that, as a whole, it was anything whatever but a declaration of passions and desires really and truly felt by its maker. Artistic creation is quite distinct, then, from objective invention. It need not imply invention in the ordinary sense of the word at all, but may consist entirely in that work of selection, control, and accent which is enough by itself to give inevitableness and unity to any product of the human mind. I may illustrate what I mean by referring to a fine Holbein, such as the "Sieur de Morette"—if that be its right name—at Dresden. Here we have an artistic creation entirely depending for its unity on control, on the unerring way in which part answers to

KILGARRAN CASTLE.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 × 48)

In the Collection of
H. L. BISCHOFFSHEIM.



part, and one detail of treatment is implied by another, so that we are left with the conviction that the picture was seen, as a whole, by a single effort of the painter's mind before a touch was put upon the panel. Incidentally, no doubt, the portrait bears witness to the inventiveness of Holbein, for he surely designed the beautiful dagger slung at Morette's waist. But that fact, which we only know through external evidence, does not affect the artistic merit of the work or make it more creative from the pictorial standpoint than if the dagger had been copied. It only enables us to say that Holbein was a good designer of metal-work as well as a fine painter.

As a creator, then, as the presenter of a concrete idea, as a painter trusting entirely to the intrinsic powers of his art, Girtin deserves a place above the Turner of his own time. Turner saw this clearly enough and trembled for what the future might have in store. He profited by Girtin's example, but many years had to pass before his own work reached the unity and breadth of his early rival. To put it thus, however, is not quite fair to Turner; for it would be absurd to pretend that he entirely adopted Girtin's ideals or aimed at identical results. His mind in youth was essentially acquisitive. He admired Girtin's coherence, breadth, and repose; he aimed in turn at the golden atmosphere of Cuÿp, at the sonorous colour and sensuous shapes of Titian, at the gradation of Claude—in fact, he was governed till late in youth by the spirit which made him, one varnishing day, carry off a knife-load of some brilliant pigment from a brother artist's palette. The fifteen years which elapsed between his first definite indication of the purpose for which nature had made him, and the real inauguration of his career, were spent in a more industrious exploration of the *terrain* than any painter had undertaken since the days of Leonardo. He tried all kinds of ideas, and measured himself against all the artists whose fame he found in the mouths of those about him. Had he been as determined to master the technique of the oil medium as he

was to prove himself the intellectual superior of the famous artists who had brought it to perfection, his own ambitions might have been more completely fulfilled.

How differently he behaved towards the technique of water-colour! One of the strangest things in his career is the contrast between his determination to explore the capabilities and extend the field of the one material, and his readiness to take the other for granted and use it in a sort of blind trust. If Turner had been the first man to employ water-colour, he could scarcely have been more careful to make good every step in his progress. From those primitive drawings, in which one or two simple pigments are used merely to hint, as it were, that nature is not all black and white, down to the gorgeous dreams in which his development closed, his invention never sleeps. Turner's stages are continuous. He makes no adventurous bounds, but, like an Alpine climber, he cuts secure steps before committing himself to a further advance. It is at least arguable that every secret, every trick and contrivance known to the water-colour painter, was discovered by Turner. Some, of course, were known before his time, but these he re-discovered and used with a skill far beyond that of their first inventors. His dexterity was equal to his ingenuity. We cannot say of him, as we can of so many pioneers, that he pointed to the goal but could not reach it himself. He not only devised methods, he used them so consummately that in some cases we are disputing still as to whether he used them at all!* He could lay a wash and paint into it in such a fashion that a good eye may be deceived into thinking it not a wash, but tinted paper.† He could use the rag and the knife with similar *finesse*, and I have heard proficient water-colour

* In this connection the reader may be referred to a strange story told by the late W. J. Stillman in his "Autobiography of a Journalist," vol. i., p. 162.

† Those Rhine drawings once at Farnley are an instance of this. It often used to be asserted that they were on grey paper.

MALMESBURY ABBEY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(21 × 15)

In the Collection of
HERBERT A. DAY, Esq.

painters contradict each other flatly on the question whether certain effects of his were obtained with body-colour or the sponge. Now and then, no doubt, especially in the Rivers-of-France drawings, he forced his effects and showed a characteristic want of tenderness for his material. But on the whole he makes it clear that he loved water-colour for its own sake as he never loved oil. He nursed it, dexterously behandled it, watched its symptoms and corrected its weaknesses, like a mother with her child, until at last he moulded it into the finest possible instrument for the use to which he put it, an instrument having, indeed, no defect but that curse of mortality which it shares with us all.



LINLITHGOW PALACE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(6¾ × 10)

In the Collection of
THOMAS BROCKLEBANK, Esq.



CHAPTER III.

Commencement of Turner's Real Career—Drawings of Norham and Pembroke Castles—Influence of Wilson and the Dutchmen—"Calais Pier"—"Vintage of Macon"—"The Shipwreck"—Quality of his Imagination—His Domestic Arrangements—Pictures of English 'Great Houses'—Tours on the Rhine and in Italy.

THE beginning of Turner's real career is usually put down to 1800, but the way of seeing things and the method of work which were to be his down to the end of his eclectic period, seldom found stronger expression than in the pictures exhibited at the Royal Academy two years earlier. In 1797, moved, perhaps, to a new spurt of emulation by Girtin's superb drawings of Yorkshire scenery, he had started on his first visit to the North. During this tour he had wandered through the Lake district, through Cumberland,

Northumberland, Durham, and part of Yorkshire; he had made the acquaintance of Dr. Whitaker, for whom he was afterwards to do so much, and had, perhaps, paid his first visit to that "Farnley Hall, near the market-town of Otley, in the West Riding of the county of York," which was to fill so large a place in his life. A few months later he sent to the Academy of 1798 several pictures and drawings which more than foreshadowed the style of his first maturity. Among these were the famous "Norham Castle, on the Tweed—Summer's Morn,"* "Morning among the Coniston Fells, Cumberland,"† "Dunstanborough Castle—Sunrise after a squally Night,"‡ "Holy Island Cathedral," "The Refectory of Kirkstall Abbey, Yorkshire," "Winesdale (*sic*), Yorkshire—an Autumnal Morning," and four other subjects from north of the Humber. The story has been told by all Turner's biographers how, during his visit to Scotland in 1818, he one day found himself walking with Cadell, the publisher, on the Tweed, opposite Norham, and how, when a turn in the path brought them face to face with the majestic ruin, Turner bowed and doffed his hat, explaining that Norham had made his fortune, through the drawing he sent to the Exhibition of 1798. All these productions of 1798 are intensely characteristic, and may, in my opinion, be accepted as marking the birth of Turner's imagination no less clearly than his work of two years later. The "Norham" especially is a most ingenious essay in balance. The influence of Girtin is still to be traced in the breadth of the four alternating planes into which the tone scheme is arranged; but Turner's own idiosyncrasy is responsible for the elaborate way in which the details echo and corroborate each other, for the subtly masked curves which lead the eye into the centre without stirring it to rebellion, and, of course, for that insistence on history and hope as well as on present fact,

* Now in the possession of Laundy Walters, Esq. (See Plate). Mrs. Thwaites has a similar drawing.
† In the National Gallery. ‡ Given by the Duke of Westminster to the Melbourne Gallery.

CLAPHAM COMMON.

From the Oil Painting by J. M. W. TURNER, R.A.

(12 × 17)

THE NATIONAL GALLERY.



which seems to have been one of his most unfailing pre-occupations. The drawing is without the simplicity of concentration, the masterful command to see what the painter saw and nothing else, which it would have had at the hands of Girtin. Turner accepts accident and does his best to digest it, failing a little here and there, with the ugly contour of the river bank on our right, for instance; as yet he does not sweep it aside and replace it, as he will do twenty years later, with details scarcely more relevant but vastly more amusing of his own invention. The pressure of Girtin is again shown in the "Dunstanborough." Here we have concentration of the deliberate and contrast of the slightly melodramatic kind, carried almost to violence in the search for breadth, force, and perhaps a moral.

Down to 1802, the year of Girtin's death, the main influences which shared with him the work of forming Turner were those of Reynolds and Wilson. Sir Joshua had so much in common with the Welsh landscape-painter that a young artist could found himself on both without any risk of embracing discordant elements. Both were enamoured of fat textures, of a rich, crumby impasto, of low tones and of the shadow that seems to tempt exploration with the outstretched hand. In the "Kilgarran Castle" of 1799 (see Plate), the combination of Turner's various exemplars is carried to the farthest point. Colour, texture, and even handling all betray an eye fed on Wilson, while the vigour of the *chiaroscuro*, the determination to win unity at no matter what cost to light, rests lightly on Girtin. In this much discussed picture Turner shows a command of his material upon which he seldom improved. Later in life he was to use the other end of his palette with equal skill and more audacity, but he seldom contrived to sink tone so low without loss of atmosphere. Imagine what the "Calais Pier" would be, for instance, if the storm sky against which the sail of the incoming packet is relieved were as transparent in its gloom as

the shadows of the "Kilgarran Castle," and you will have to confess that in some ways Turner made better use of English than of Dutch examples. In a picture painted a year or two later than the "Kilgarran"—I mean the "Dolbadern," which he gave to the Academy on his election as an R.A. in 1802—much the same kind of effect is aimed at, but with less success. The glazes are there managed with inferior skill, with the result that the shadows are at once more inscrutable and less mysterious.

To the Academy of 1799, Turner sent a "Harlech Castle," the fine drawing of "Warkworth," now in the Victoria and Albert Museum, and the "Battle of the Nile," his first naval picture. These things, added to what he had previously done, earned him his election as an A.R.A.*

In 1800 he exhibited the "Dolbadern," already mentioned, a "Carnarvon," and three views of Fonthill, in water colours, and his "Fifth Plague of Egypt," the Plague of Fire, which he was afterwards to make use of for one of the least successful of his *Liber* Plates. It is a strange combination of *naïveté* in the imaginative parts, with vigour in those which depend on memory and experience. The thunder-storm—for so, in appearance, it is—is well, the Egypt, with its Pyramids and an unauthorized pylon, extremely ill, done. The Pyramids look like tents. Another Old Testament subject followed in 1801, and a third in 1802. These were "The Army of the Medes destroyed by a Whirlwind," and the "Tenth Plague of Egypt," the latter also used for the *Liber*. Mr. Ruskin seems to have had these three pictures in his eye when he declared that during Turner's "first period" (1800–1810) his mind was fixed on the Law of the Old Testament. Mr. Cosmo Monkhouse, naturally enough, calls this an astonishing statement, and declares that there is no proof that he ever in his life gave a thought to the Law of

* Turner marked his promotion by moving westwards from the humble neighbourhood of Maiden Lane. He took a studio, at least, at 64, Harley Street. In 1801, 1802, and 1803 his address in the Academy catalogues is 75, Norton Street, Portland Road. In 1804 he returned to 64, Harley Street.

BONNEVILLE, SAVOY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12¼ × 18⅛)

In the Collection of
THE REV. STOPFORD A. BROOKE.



the Old Testament. That he founded pictures on some of the more dramatic events of Jewish history is a very different matter, and is probably to be explained by the simple fact that in the rotation of his rivalries he, at about this time, found himself confronted by the works of Nicolas Poussin and his disciple Gaspar. It is certainly a significant fact that, early in this very year, 1802, Buchanan, the picture importer, had exhibited in London Nicolas Poussin's "Plague at Ashdod," between which and Turner's plague pictures the affinities are striking.*

A most interesting and excellent production of about this time is here reproduced, in "Clapham Common." It is small, little more than a *pochade*, and looks as if it had been done off-hand. And yet in some ways it is curiously elaborate. The pattern made by the trees has been most carefully established, while the shape of the piece of sky, bounded above by the leafage of the near clump and below by the sky-line of the distant wood, has been arrived at by much revision. The scheme as a whole points to thought of Hobbema; the colour and handling to study of Wilson, Morland, or Hoppner.† It is a brilliant little sketch, and is notable, moreover, as an instance of what so many writers on Turner have pointed out, namely the care with which he preserved an idea for future use. *Mutatis mutandis*, the pattern here elaborated is practically the same as that in the *Liber* plate known as "Hindoo Devotions." The date of this little canvas is given in the National Gallery Catalogue as 1802. At this time Turner's evolution was anything but continuous. His "Norham" was

* Irvine, Buchanan's agent, had extracted the Poussin from the Colonna Gallery in Rome, the previous autumn. The picture was afterwards sold to the Duke of Northumberland, who presented it to the National Gallery in 1838. Another and finer example of the same composition is in the Louvre.

† If Hoppner had devoted himself more to landscape, he would probably have taken his place with Wilson and Gainsborough at the head of the landscape-painters of the eighteenth century. His drawings rival those of Gainsborough, while his backgrounds to portraits often show more of the true spirit of landscape than those of Reynolds.

in the Exhibition in 1798, his "Pembroke Castle, South Wales—Thunder-storm approaching" (see Plate), in that of 1801. And yet, judging from the technical evidence, which is usually the safest in such a question, this "Pembroke" might be put before the "Norham." The truth seems to be that, in the continual veerings about due to his eclectic methods, the later drawing represents a moment when he was thinking of the Dutchmen, the various "Van-somethings and Back-somethings who have libelled the sea," rather than of the more imaginative qualities of Wilson and Girtin. Compared with the "Norham," the "Pembroke" is hard, over-definite, and airless. As a design, however, it shows Turner's early manner at its best, especially in the sky, which is a masterpiece of pictorial arrangement as well as of fidelity to natural fact.

Turner had possibly first set foot in Scotland in 1797, when he made his drawing of Norham; but his serious dealings with that country began only in 1801. In the autumn of that year he made one of those wide casts of his net which are so characteristic, embracing points then so far apart as Edinburgh and Loch Awe. He seems to have prepared himself for the journey by dipping into 'Ossian,' with whose poetry his own has often such an amusing affinity. "Ben Lomond Mountain, Scotland: The Traveller—*vide* Ossian's 'War of Caros,'" is one of the titles in the 1802 catalogue. The other Scottish scenes are the "Falls of Clyde, Lanarkshire: Noon—*vide* Akenside's 'Hymn to the Naiads'"; "Kilchern Castle, with the Cruchan Ben Mountains, Scotland: Noon"; and "Edinburgh New Town, Castle, etc., from the Water of Leith." One of the most curious instances of Turner's explorations of other artists' styles is given by the drawing of Edinburgh. We can understand his inquiries into the methods of Wilson or Claude; but why should his pugnacity be stirred by such a painter as Alexander Nasmyth? And yet before this "Edinburgh, from the Water of Leith," we cannot doubt that Turner's intention was to show that he could beat Nasmyth

PEMBROKE CASTLE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(27 × 41)

In the Collection of
RALPH BROCKLEBANK, Esq.



FISHERMEN ON A LEE SHORE: SQUALLY WEATHER.

From the Oil Painting by J. M. W. TURNER, R.A.

(35½ × 48)

In the Collection of
LORD IVEAGH.



at his own game. The variations from the normal Turner of the time are all in Nasmyth's direction. Composition, colour, handling, and effect—all these have a leaven of the Scottish master, as if Turner's very thoughts were affected by the attraction of proximity.

In 1802 Turner followed up his visit to the North by one to the South. Taking advantage, like so many others, of the Peace of Amiens, he crossed the Channel and penetrated as far into the Alps as what he—or the Academy printer—calls the "Valley of d'Aoust." He was fascinated by the scenery about Bonneville and Chamonix, and the drawings he brought back seem to me the most purely artistic things he had yet produced. He forgot for the time those impertinent recollections of other men which had so long beset him, and allowed the emotions stirred by a new aspect of nature to have their own way with his brush. In such things as the "Bonneville" which belonged to Mr. Ruskin, or the closer and more spontaneous sketch in the collection of Mr. Stopford Brooke (see Plate), we find a more undiluted Turner than we have yet encountered. If he had never again countermarched or stepped aside, we should have been able to say that he had found himself during his visit to the Continent in 1802. Unfortunately things passed otherwise, and many years were yet to elapse before he finally settled down to his own line in the race for fame. In the same Exhibition with his "Bonneville, Savoy, with Mont Blanc," his "Chateau de St. Michel," and his "Source of the Arveron," appeared two of his frankest and, it must be confessed, most successful experiments with stolen thunder. These were "Calais Pier" and the "Festival on the Opening of the Vintage of Macon." The appearance of these two pictures in the same Exhibition with a "Holy Family" and the landscapes from the foot of Mont Blanc showed extraordinary versatility; but they also proved that Turner did not then really and fully appreciate the art against which he was pitting himself.

The "Vintage of Macon" is conceived on the lines of Claude; the "Calais Pier" on those followed by the whole group of Dutch sea-painters of the seventeenth century, Jakob Ruisdael, Willem van de Velde, Bakhuisen, and the rest. Unfortunately Turner neglects, or rather ignores, one of the main pictorial qualities on which Claude, Ruisdael, and Van de Velde depended for their charm. The "Vintage of Macon" is finer in design than an average Claude; the winding river, the groups of trees, the bridge, the crowds of figures, the roll of the distant landscape, are better understood and employed to better effect than was usual with the Franco-Italian. So also with the "Calais Pier." No Dutchman ever painted anything which could live beside it, so far as vigour of design, movement, and knowledge of the sea go. When we look, however, into the actual constitution of the pictures, into the quality of the crust of which they are composed, it is another matter. The Frenchman and the Dutchman took it as part of their business to make paint a beautiful thing, to lose it as paint and regain it as air and light. The best Van de Velde—such a thing as the "Calm" in the Wynn Ellis collection in the National Gallery — is a small affair beside a great Turner, but it shows a respect for material, a comprehension of the rights, if I may put it so, of the little heaps of pigment on the palette, unreached by the Englishman in 1803. Two years later Turner painted the "Shipwreck," which now hangs as a pendant to the "Calais Pier" in the National Gallery. Splendid in design and unprecedented as a page from the drama of the sea, it has the same defect as its companion in the indifference, the want of tenderness, solicitude, and comprehension, with which the material is handled. Turner has failed to keep his shadows transparent and his sky luminous; his thunder-clouds are solid, a ship could break her topmast against them; while the surface of his sea looks capable of sustaining those iron manacles which he was in due time to set afloat upon it. And this applies to all the sea-pictures painted within a year

CONWAY CASTLE.

From the Oil Painting by J. M. W. TURNER, R.A.

(41 × 55)

In the Collection of
THE DUKE OF WESTMINSTER.



SHEERNESS.

From the Oil Painting by J. M. W. TURNER, R.A.

(40½ × 57½)

In the Collection of
LADY WANTAGE.



or two of 1803; "Fishermen on a lee Shore in squally Weather,"* painted about 1802; "Boats carrying out Anchors and Cables to Dutch Men-of-war," exhibited at the R.A. in 1804;† the "Sea-piece," of which there is a small sketch or replica in the Oxford University Galleries (see Plate);‡ the Duke of Westminster's "Conway Castle" (see Plate); and even to some extent to Lady Wantage's "Sheerness" (see Plate), painted as late as 1805. In all these Turner's attention is concentrated on the maritime drama. He thinks too little of his paint and canvas.

This Mr. Ruskin counts to him as a merit,§ thereby deciding off-hand the whole question of the artist's *v.* the layman's view of art. In his comparison of the old masters with the moderns as landscape painters, he says that "this infant school differed inherently from that ancienter one, in that its motive was love. However feeble its efforts might be, they were *for the sake of nature*, not of the picture, and therefore, having this germ of life, it grew and throve. Robson did not paint purple hills because he wanted to show how he could lay on purple; but because he truly loved their dark peaks. Fielding did not paint downs to show how dexterously he could sponge out mists; but because he loved downs.

"The modern school, therefore, became the only true school of landscape which has yet existed; the artificial Claude and Gaspar work may be cast aside out of our way . . . . and from the last landscape of Tintoret, if we look for *life*, we must pass at once to the first of Turner."‖

Now, the implication here is that a picture consists of objective truth and technical skill, with no third element between the two. It

* See Plate. † In the possession of Mr. George Donaldson (see Plate).

‡ The large picture is in America (Widener Collection). The version bequeathed to the National Gallery by Mr. J. M. Parsons seems to me a copy, perhaps by the same hand as that "Kilgarran Castle" which was the subject of so much discussion at the Guildhall Exhibition in 1899.

§ "Modern Painters," Vol. III. p. 332 (Ed. 1888). ‖ Id., *loc. cit.*

ignores subjective æsthetic expression altogether, and gives not the slightest hint that its author was alive to the fact that a painter talks with paint, as a musician does with sound, and might paint purple hills neither because he loved them nor because he wished to show off his skill in laying purple washes, but because they gave him notes, both of form and colour, essential to the new creation he had in view. To the Ruskin of 1856, who thought there was no middle way between painting a thing for the love of it and painting it for the sake of exhibiting technical dexterity, the vogue of Ruisdael, and Cuyp, and Hobbema, must indeed have seemed perverse. Twenty years after the passage I have quoted was irrevocably in the hands of his disciples, Ruskin might have read the following description of what should lie, in a picture, between imitation and dexterity, to justify both.

"Ruysdael peint comme il pense, sainement, fortement, largement. La qualité extérieure de son travail indique assez bien l'allure ordinaire de son esprit. Il y a dans cette peinture sobre, soucieuse, un peu fière, je ne sais quelle hauteur attristée qui s'annonce de loin, et de près vous captive par un charme de simplicité naturelle et de noble familiarité tout à fait à lui. Une toile de Ruysdael est un tout où l'on sent une ordonnance, une vue d'ensemble, une intention maîtresse, la volonté de peindre une fois pour toutes un des traits de son pays, peut-être bien aussi le désir de fixer le souvenir d'un moment de sa vie. Un fonds solide, un besoin de construire et d'organiser, de subordonner le détail à des ensembles, la couleur à des effets, l'intérêt des choses au plan qu'elles occupent; une parfaite connaissance des lois naturelles et des lois techniques, avec cela un certain dédain pour l'inutile, le trop agréable ou le superflu, un grand goût avec un grand sens, une main fort calme avec le cœur qui bat, tel est à peu près ce qu'on découvre à l'analyse dans un tableau de Ruysdael."* In short, the contents of a

* Fromentin, "Les Maîtres d'Autrefois," pp. 248-9.

CASSIOBURY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(18 × 28)

In the Collection of
C. MORLAND AGNEW, Esq.



MEETING OF THAMES AND MEDWAY.

From the Oil Painting by J. M. W. TURNER, R.A.

(42 × 56½)

In the Collection of
P. A. B. WIDENER, Esq.



Ruisdael landscape are there for reasons beyond—and above—either objective truth or technical display, and it is by the profound insight with which these reasons are grasped and the inexorable unity to which they consequently lead that the Dutch master has earned his fame. We have to bear in mind, too, that, acute as it is, even Fromentin's analysis has to indicate the point by working round it. Art can only be explained in terms of art. To no accounter for æsthetic emotion can it be said " rem acu tetigisti." There is an element beyond analysis, like the life in the cell. Harmony perhaps, harmony pure and simple, may be brought within our tests, but the organic unity which makes the supreme work of art, whether we have to do with a thing as complex as a picture or as simple as a Pisano medal, refuses to be translated into any language but its own. The artist can only say to the student: " Look, look long enough and with sufficient goodwill, and in time—perhaps—you will see what it is you have to aim at!" The development of an *artist* depends mainly upon his gradual perception of the intrinsic limits and capacities of the material he is using. The painter who is a painter first and a preacher, poet, botanist—whatever you like—afterwards, turns to " the grace of Nature or her gloom, her tender and sacred seclusions or her reach of power and wrath," not so much to recall impressive phenomena, as to select those which can be painted finally and masterfully, so that his picture, when complete, may ring upon the human senses with a unity, clearness, and freedom from sign of pain and effort similar to Nature's own.

Turner had no sooner finished the group of pictures I have just been discussing than he seems himself to have been struck by their heaviness and want of inner light. He had been treating oil paint as if it were water-colour, laying broad swathes of opaque pigment as he had been accustomed to lay transparent washes, and providing no substitute for the action of the white paper. How he was turned

to a better practice we can only guess, but judging from the change in his methods after 1805, it seems likely that he had been taking hints from Willem Van de Velde. In 1806 he painted the famous little picture of the "*Victory* beating up the Channel with the Body of Nelson on board."* Here all the heaviness and opacity of the earlier sea-pieces have disappeared. The general effect is as light and airy as a water-colour. The shadowed hollows of the waves suggest the depths below, and behind the autumn clouds sweeping up from the south-west we can feel the illimitable spaces of the sky. A year after the "Victory" was painted, Turner had the "Sun rising in a Mist" at the Academy. That was in 1807; in 1808 he showed the "Trafalgar," now in the National Gallery; and twelve months later still the "Spithead: Boat's Crew recovering an Anchor" (see Plate), in the same collection. To my mind, the "Spithead" is the completest thing Turner ever did on the basis of the Dutch tradition. In conception it carries the ideas of Ruisdael, Van de Velde, de Vlieger, Van de Capelle, etc., to a pitch of dignity and grandeur far beyond their reach, while in such purely technical matters as the opposition of reflecting to absorbent surfaces, the clearness of the shadows and the gradation of the impasto, it shows that at the time it was painted Turner had thoroughly learnt his lesson.† How docile he could be as a scholar is shown even more convincingly by a certain picture, painted about this time, for which he took the scaffolding from Rembrandt. This is the "Windmill and Lock," in the collection of the late Sir Francis Cook. It rests so frankly upon Lord Lansdowne's famous "Mill" that to criticise it as an independent picture would be beside the mark. Practically the

* In the possession of Sir Donald Currie, G.C.M.G. (see Plate).

† The silver tonality of this picture is now somewhat affected by a darkened glaze over what—on the analogy of seascape—should, I suppose, be called the forewater! The crests and long hollows of the nearer waves are covered with a skin of brownish yellow, suggestive of an experiment with some material which never came off a palette. Mr. Buttery suggests beer. Whatever it may be, it has changed with time, and modified the general harmony. Traces of the same glaze are to be found in the "Shipwreck," and in other pictures of this time.

BOATS CARRYING OUT CABLES, &c.

From the Oil Painting by J. M. W. TURNER, R.A.

(40 × 51)

In the Collection of
GEO. DONALDSON, Esq.



THE VICTORY RETURNING FROM TRAFALGAR.

From the Oil Painting by J. M. W. TURNER, R.A.

(26 × 39)

In the Collection of
SIR DONALD CURRIE, G.C.M.G.



one specially Turneresque thing about it is the production downwards of the vertical lines of the mill by those of the lock gates, a contrivance of which Turner was fond. It gives an effective contrast between the horizontal and vertical elements of the arabesque. Another but somewhat later *pasticcio* upon the great Dutchman is the picture known as "Rembrandt's Daughter," at Farnley. Here the general arrangement, the colour scheme, and even some of the minor elements of the design, are adopted frankly from the "Potiphar's Wife," which passed some years ago from Grittleton House to the Berlin Museum.

Let us return for a moment to our narrative.

It has sometimes been asserted that Turner paid a second visit to the Continent in 1804. The statement is improbable, for at that time the war with Napoleon was again in full swing. No confirmation of it, moreover, is to be found beyond the appearance of a "Schaffhausen" in the Academy of 1806, and the existence of some Swiss drawings dated in that year in the Fawkes collection. But these must either have been based on his notes and memories of 1802 or on someone else's drawings. His second experience of the South was pretty certainly deferred until 1819, when he made the tour on the Rhine which resulted in those fine drawings on grey grounds which were so long at Farnley. Crossing the Channel a second time in the same year, he added the glories of Italy to his stock of impressions. During the interval between his first Continental journey and the second, his energies had been mainly governed by his strange desire to meet and vanquish all the champions of his own art in turn. It is difficult to say whether in so proceeding he said to himself, like Napoleon, "*Je vais me mesurer avec*—so and so," or whether he simply took the line of least resistance. Many strong imaginations cannot act when they have nothing but a blank sheet before them. I think Turner's imagination was one of these. Before it could work at all it had

actually to see something to work upon. In spite of its extraordinary vigour, wealth, and grandeur, it required a lead, at least during the first thirty years of his career. It is remarkable that among the thousands of sketches he left behind him, scarcely any invented schemes of pictures, or abstract compositions, such as most painters make in scores, are to be found. His sketches are all notes from Nature. The processes of his imagination were those of development, expansion, and addition, rather than of initial invention. Most of his oil pictures dated earlier than about 1830 suggest something we have seen elsewhere. Even before the "Ulysses and Polyphemus" of 1829 (see Plate), which may be fairly considered the finest combination of art and nature he ever achieved, memories arise like ghosts, and we find ourselves wondering whether he ever saw the famous Titian which has lately migrated from Cobham Hall to Boston.* From first to last Turner was rather an improver on a splendid scale, an expander and enhancer of the objects which attracted him, than a man driven by the desire to *make*. We cannot imagine him whittling a stick into an amusing shape or playing with a bit of clay until he had thumbed it into art. He was always projecting his imagination outwards and setting it objective tasks. He cried to Nature as well as to other artists, "I can improve on what you do." In spirit he was a challenger, and we know that choice of weapons lies with the challenged. He competed with Nature, just as he competed with the Poussins, with Claude and Wilson. He modified and exaggerated her features, not to make a new thing—depending, indeed, on external facts for its scaffolding, but on its own intrinsic balance, coherence, and repose for artistic finality—but to make old, eternal things more gorgeous, more self-assertive and yet more mysteriously human than they are already.

* He must have seen it. It was brought to England with the Orleans Gallery, and publicly exhibited in London from the end of December, 1798, to the end of June, 1799, with the rest of those Orleans pictures which had failed to take the fancy of either the Duke of Bridgewater, or Lord Carlisle, or Lord Stafford; it was also at the British Institution, in 1819.

THE TROUT STREAM.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 × 48)

In the Collection of
ABEL BUCKLEY, Esq.



WALTON BRIDGES.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 48)

In the Collection of
LADY WANTAGE.



PICTURES BETWEEN 1806 AND 1820

The years between 1806 and 1820 are curiously portioned out between his two forms of rivalry. In 1806 he capped Poussin with his "Garden of the Hesperides," and did homage to Rembrandt with his "Windmill and Lock"; in 1811, 1814, and 1815, he wrestled with Claude in "Mercury and Herse," * in "Apuleia in search of Apuleius," † and in "Crossing the Brook" (see Plate); while in 1819 he gave the *coup de grâce* to W. Van de Velde with "The Meuse—Orange Merchantman going to pieces on the Bar" (see Plate). In all these pictures the various models are kept apart with ease. There is no attempt at Carraccian combinations. Elements from Claude are not allowed to intrude upon Gaspar, nor those from Rembrandt upon Van de Velde. And yet all through these same years Turner is producing things in a more personal style, which may be traced, like an underground river cropping up here and there, from about 1797 to its bolder emergence in or about 1820. During the thirteen years which elapsed between the "Hesperides" and the "Meuse"—*i.e.* between 1806 and 1819—his more individualistic productions were, "Bligh Sand" (before 1809), the "Trout Stream" (1807),‡ the "Wreck of the *Minotaur*," § and "Abingdon, Berkshire" (1810), "Apollo and the Python" (1811), "Snowstorm—Hannibal crossing the Alps" (1812), "A Frosty Morning" (1813) (see Plate), and "Walton Bridges" (1815).‖ All these are marked by the individual preferences which were afterwards to mark his great period, more especially by that love of a visible atmosphere and the pregnant mysteriousness to which it leads, which I venture to trace to the effect of London upon his childish mind.

* In the possession of Sir Samuel Montagu, Bart., M.P. (See Plate.)

† Several explanations of this title have been given. Probably it has no explanation beyond the painter's fancy. Mr. Monkhouse suggests that Turner had a vague recollection of Apuleius's connection with Apulia, and thought the latter was a woman! I have already given my reasons for believing that Turner was a much less ignorant person than such a theory implies.

‡ In the possession of Abel Buckley, Esq. (See Plate.)

§ In the collection of Lord Yarborough.

‖ In the collection of Lady Wantage. (See Plate.)

Of Turner's private life during the years between 1800 and 1820 no very connected account can be given. Between the Exhibitions of 1799 and 1800 he moved from Hand Court to 64, Harley Street. This latter house he may have actually bought; for at his death, fifty years later, it and the one next door, as well as the house round the corner in Queen Anne Street which is so intimately connected with his name, all belonged to him and communicated with each other at the back. From 1801 to 1803 his address in the Academy catalogue is 75, Norton Street, Portland Road, where he probably had a studio. In 1804 it is again 64, Harley Street, to which, from 1808 to 1811, is added "West End, Upper Mall, Hammersmith." After 1811, Queen Anne Street West appears, and remains to the end, being supplemented, from 1814 to 1826, by his Twickenham address, called "Solus Lodge" in the former year, and "Sandycombe Lodge" from 1815 to 1826. There is evidence that in these various houses Turner lived with some reasonable degree of comfort, and that the squalor and neglect which depressed visitors to his gallery did not at first extend to the more private rooms.

Between 1802 and 1819 the war, as I believe, prevented him from renewing his acquaintance with the Continent. During these years, indeed, he travelled much, but in his own country. He visited many great houses, and made pictures of them for their owners. Two "Tableys,"* one in a calm, the other in a wind, were in the 1809 Academy; two "Lowther Castles"† and a "Petworth"‡ in that of 1810. "Somerhill"§ was painted in 1811, and "Raby Castle"‖ in 1817. During these same years he was a constant visitor at Farnley. Between 1811 and 1814 (the exact date is doubtful) he paid his first and, so far as is known, his only visit to Devonshire and to those relations of his own who were settled at Barnstaple and Exeter. During this journey he made many of the drawings afterwards engraved by George

* One now at Petworth. † At Lowther. ‡ At Petworth.
§ In the possession of Ralph Brocklebank, Esq. (See Plate.)
‖ Belongs to Mr. H. Walters, Baltimore.

MERCURY AND HERSE.

From the Oil Painting by J. M. W. TURNER, R.A.

(75 × 63)

In the Collection of
SIR SAMUEL MONTAGU, Bart.



SOMERHILL.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 47½)

In the Collection of
RALPH BROCKLEBANK, Esq.



HIGH STREET, EDINBURGH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(6⅝ × 9¾)

In the Collection of
THOMAS BROCKLEBANK, Esq.

Cooke in the "Southern Coast." In 1816 he spent several weeks in Yorkshire, chiefly in the neighbourhood of Richmond, collecting the materials, no doubt, if not actually making the drawings, for the plates to Whitaker's "Richmondshire." In 1818 he crossed the Border for the third time, to make drawings for Scott's "Provincial Antiquities"; and in 1819 he made the two foreign tours already mentioned—one of a fortnight on the Rhine, the other in Italy. It remains to be said that during the last twelve of these years—from 1807 to 1819—much of his attention was given to what is likely to be the most durable monument to his fame; I mean to the preparation and production of his *Liber Studiorum*. But this is a matter so important to a proper understanding of his art that it must have a chapter to itself.



BOLTON ABBEY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 × 15¾)

In the Collection of
GEORGE SALTING, Esq.



CHAPTER IV.

LIBER STUDIORUM.

OF all the quaint rivalries of Turner the quaintest, perhaps, was that with Claude's *Liber Veritatis*. Here he deliberately set himself to outdo a series of memoranda by a full-dress display of learning. The fame of the Chatsworth drawings had been extended, indeed, if not enhanced, by the publication of Earlom's reproductions; but even then its reputation was of a kind which would have stirred

the rivalry of no great artist who ever lived but Turner. That it should have suggested the notion of publishing a sort of cyclopædia of landscape was not surprising, but that Turner should have so named his publication and arranged its details as to draw attention at every point to the other *Liber*, to insist on the fact of his emulation, and to make it impossible to ignore the *naïveté* of his impulse, is only to be accounted for by the sort of intellectual moat he had excavated between himself and the outer world. The *Liber Veritatis* is a collection of some two hundred drawings, of various degrees of elaboration, made by Claude *after* his own pictures, no doubt to serve as reminders for his private use. Many among them bear on their backs the dates and buyers' names of the original pictures. In manner and in what commerce calls "importance," they may be compared to the drawings contributed by modern French landscape painters to the earlier illustrated catalogues of the Salon.* They were never meant to be taken as works of art on their own account, although Claude, being, after all, an artist, could not help inspiring them with modest little souls of their own. Such things were dragged into a false position when they were reproduced by Earlom, still more when Turner turned on his searchlight and confronted them with the elaborate productions of his own genius. That he did so, however, is a good thing for us, for *Liber Studiorum*, putting colour aside, not only shows his gift at its best, it is the only part of his *œuvre* which has nothing to fear from the passage of time.†

The attack on Claude's monopoly must have been projected in the very first years of the nineteenth century, for Turner's opening shot was fired in 1807. The first part of *Liber* was published on the 20th of January in that year, and its preparation must have taken a

* The allusion is to the drawings, not to their reproductions in the catalogues.

† The most valuable books on the *Liber* are *Turner's Liber Studiorum*, by W. G. Rawlinson; *Notes on the Liber Studiorum*, by the Rev. Stopford A. Brooke; and *Notes and Memoranda respecting the Liber Studiorum*, by John Pye and J. L. Roget.

considerable time. The scheme was to make drawings in brown for each plate, to etch these in outline on copper, and then to employ the professional engraver to finish them in some method adapted to the reproduction of broad washes of colour. For the most part the drawings* are identical in size with the plates, but in a few cases they are slightly smaller. The pigment mainly used is sepia; but the tint is so often modified by the introduction of other browns that the collection, as a whole, shows a great variety of tones. These drawings, beautiful as they often are, are essentially stepping-stones to something beyond. No man had a finer sense of economy in means than Turner. In working for the engraver he would set on paper exactly what was wanted, and nothing more. He felt no temptation to lavish his gift of delicacy on a scaffolding. Now and then he even makes alterations in a drawing without troubling himself to match its original colour. Apart, then, from the loss of brilliancy, caused by the half-century of daylight to which the fifty-one drawings which originally came to the National Gallery have been exposed, these monochromes do not stand towards the finished mezzotints as Charles Keene's drawings, for instance, do towards the woodcuts in *Punch*. To find Turner's thoughts in their full development we must turn to a fine set of the plates.†

* Eighty-four drawings, classed as designs for the *Liber Studiorum*, are in the National Gallery, fifty-one being part of the original inheritance from Turner, and twenty-seven of the Henry Vaughan bequest. The British Museum has three, and a few others are distributed in two or three private collections, making about a hundred altogether. This total is only reached, however, by including many things which have no known connection with the authentic *Liber* designs beyond similarity of size and method.

† Replying to some critic, Ruskin says, in the *Literary Gazette* for November 13, 1858: "You object that the drawings for the *Liber Studiorum* are not included in my catalogue. They are not so, because I did not consider them as, in a true sense, drawings at all. They are merely washes of colour, laid roughly to guide the mezzotint engraver in his first process; the drawing, properly so-called, was all put in by Turner when he etched the plates, or super-added by repeated touchings on the proofs. These brown guides, for they are nothing more, are entirely unlike the painter's usual work, and *in every way inferior to it;* so that students wishing to understand the composition of the *Liber*, must always work from the plates, and not

TURNER

The troubles of *Liber* began with the selection of a tone process and of engravers to carry it out. As Turner proposed to etch his own outline,* what he had to determine was the best method of introducing chiaroscuro. In the hands of F. C. Lewis and others, aquatint had been giving satisfactory results; moreover, Lewis had already engraved a small plate of "Coalbrookdale" for Turner in that method. So his first choice fell upon it. He etched a subject, "Bridge and Goats," afterwards issued as No. 43, and bargained with Lewis to complete it in aquatint for five guineas. This turned out to be the only plate finished solely in aquatint† of the series; for during its progress Turner sent a second drawing—a "Chepstow Castle," afterwards re-named "River Wye"—to Lewis, demanding that he should either etch it himself or dispense with an etching altogether. Lewis agreed, but wished to raise his terms to eight guineas. The result was that Turner accepted the first plate, paid five guineas for it, withdrew the "Chepstow," and closed his account with Lewis. He wished, in short, to vary the contract on his own side, while denying a similar freedom to the other party to the bargain. In a rough-and-ready fashion Turner, no doubt, believed himself honest. In those various dealings with his *Liber* prints which look so like sharp practice, he seems always to have preserved a certain balance between what he gave and what he took. He sophisticated his

from these first indications of purpose." This seems to me greatly overstated, especially the opinion I have put in italics. It would give an entirely wrong impression to anyone who had never seen the drawings. A few of them, such as the "Holy Island Cathedral," the "Morpeth," the "Kirkstall Crypt," the "Dunstanborough," the "Mill near the Grande Chartreuse," and the "Egremont Seapiece," are delightful little works on their own account, showing both great spontaneity and an immediate solicitude. They are, in short, better than the corresponding plates. But there can be no doubt that, as a rule, Turner was thinking chiefly of the final purpose as he made the drawings. In this respect they may be compared to his designs for things like the vignettes to Rogers and Scott.

* Following, no doubt, the precedent of Girtin, in the "Views of Paris."

† This statement must not, however, be taken too literally. Both roulette and rocker have been used in the lower part of the plate.

SPITHEAD: BOAT'S CREW RECOVERING ANCHOR.

From the Oil Painting by J. M. W. TURNER, R.A.

(67 × 92)

THE NATIONAL GALLERY.



proofs, but only after he had put new work on the plates. It must be confessed, however, that the *fine fleur* of honesty was beyond his comprehension,* and when we think over his treatment of Lewis we cannot help suspecting it to have been caused, partly at least, by a desire to get rid of aquatint, and substitute the nobler method of that *manière anglaise* into the secrets of which he had lately been initiated. Before 1807, the year at which we have arrived, mezzotint had been mainly confined to the reproduction of figure pictures; but a few scrapers, especially Richard Earlom (who was still alive when Turner was searching for a process), had shown its capacity to render not only the most delicate gradation, but even a reasonably fine line. Earlom, the engraver of Claude's *Liber*, whose experience had lain more closely than that of anyone else to the course marked out by Turner,† was an old man in 1807; but there was no dearth of successors. Among these was the painter's namesake, Charles Turner. Tradition says that, attracted by the name, Turner the painter called upon Turner the engraver, and was by him initiated into the process of scraping a plate. Charles Turner was not only the most prolific,‡ he was also one of the most artistic of mezzotinters. Some of his plates have a breadth and unity scarcely surpassed even in the greatest days of the art. His relations with the painter seem to have been exceptionally smooth for a time. He was so successful as a teacher that J. M. W. Turner was afterwards enabled to scrape with his own hands one of the finest of the *Liber* plates, the "Junction of the Severn and the Wye," as well as some in which his success was less complete.

The process finally determined on and used throughout the

* His dealings with Cooke, the publisher of the "Southern Coast," to be presently mentioned, are another instance of the same thing.

† He had, for instance, translated Hobbema into mezzotint with curious success.

‡ During his life of eighty-three years, he scraped no fewer than 685 plates (Alfred Whitman, Catalogue in the "Masters of Mezzotint," 1898).

production of *Liber*, after the experiment with Lewis, was as follows: Turner made the initial drawing, carrying it only so far and putting only so much labour into it as the immediate purpose required. He then received from the engraver a copper on which an etching ground had been duly laid. To this he transferred his outline, using the point with masterly freedom and assurance after his initial attempts. The copper, with the drawing, was then returned to the engraver, who bit in the painter's outline, supplied proofs of the completed etching, then rocked the plate, and finished it to the best of his ability in mezzotint. Proofs were then again submitted to Turner, who criticised them minutely, occasionally working on the plate himself, and always showing extreme solicitude on such points as the value of a tone, and the colour and variations of the ink.*

Thus, speaking generally, was *Liber* produced, although a few plates were differently treated. In some cases, happily not many, the etched outline was left to the engraver; in others—eleven plates in all—the painter did the scraping himself.†

Turner's first intention, after getting rid of aquatint, was that Charles Turner should engrave the whole series. Unfortunately a difficulty arose, similar in principle to that with Lewis. The painter seems to have agreed to pay his namesake eight guineas a plate, and then, after a considerable number had been done, to have foisted the publication and sale of the parts on the engraver as well. In this Charles appears to have acquiesced at first, but after a short experience

* Direct evidence is wanting for some of these statements, but probability, as well as a critical examination of the results, leaves little doubt of their truth.

† "Two things are noticeable about Turner's own mezzotinting—one the rapidity with which it wore, as compared with the work of the professional engravers; and the other (arising doubtless out of this) the extraordinary way in which he changed the effects from time to time" (W. G. Rawlinson, to whose admirable catalogue *raisonné* I must refer the reader for a more detailed discussion of Turner's division of labour with his engravers).

he demanded an advance to ten guineas a plate. Turner refused, and took his work elsewhere. After a time the breach was patched up, and Charles Turner resumed work on the *Liber*. The total number of plates contributed by him was twenty-three—twenty before the quarrel, and three afterwards Meanwhile the painter employed William Say, who scraped eleven plates; Dunkarton, who did five; Dawe, four; Hodgetts, three; S. W. Reynolds and Clint, two each; Annis, one by himself and two more conjointly with Easling; and Lupton, the youngest of them all, who did four of the published plates and a few of the unpublished. These figures amount to a total of sixty plates out of the seventy-one published; the remaining eleven are those mezzotinted by the painter.

As to the printing, it was carried out by Lahee, of Castle Street, Leicester Square. "The paper chiefly employed was a fine-ribbed, hand-made description, which he habitually obtained from France expressly for his copper-plates. It contained a certain amount of iron, which accounts for the stains one sometimes sees in *Liber* plates. Occasionally Whatman paper was used for the prints, as it was almost invariably for the etchings. The very late and worthless impressions, which appeared chiefly at the Turner sale in 1873, were taken on a smoother and stouter English paper.

"Turner was in the habit of constantly visiting Lahee's printing office, to watch the results of his alterations and the effects of new plates. Standing by the press, he would examine each impression as it came off, and with burin (? dry point) or scraper make such changes or retouches on the copper as he thought desirable; sometimes getting the plates into such a muddle that they had to be sent home to him to be seriously treated." *

From all this it will be seen that Turner spared no pains to secure

* Rawlinson, op. cit., p. xxviii.

victory in his attack on Claude.* It is disappointing to find a great painter driven to the production of a work of art by any desire but that of creation, and the whole business becomes a little grotesque when we remember the disparity of the forces brought into the field. On the one side a half-playful artist, with a sheet of paper, a pen, and brush; on the other, an artist doing all he knew, a bevy of engravers, pens, brushes, copperplates, etching points, rollers, scrapers, burnishers, printers, proofs, trial states, and what not. Turner's sense of humour should have saved him from giving such an opportunity to the scoffer. But, after all, it is ungrateful to question his motive, for its result has been to enrich us with a unique work of art. The inspiration, perhaps, was vicious, but the result brought justification.

A great deal has been written on the moral aims of *Liber*—on its system of sub-division into "Pastoral;" "Elegant, or Epic, Pastoral;" "Historical," etc.; and on the details of its production, publication, and subsequent career. These matters are for the most part outside my purpose, and so for their more detailed discussion I must again refer the reader to the volumes of Mr. W. G. Rawlinson, Mr. J. L. Roget, Mr. Stopford Brooke, and others. I must confess that to me the discussions which have taken place over such matters as the classification of the *Liber* plates seem a mistaken use of time and energy. The whole business of H. and P., and E. P. and M. was childish, and could only occur to such a puzzle-headed man as Turner was apt to be outside his art. The sub-divisions served no purpose at all, except to embarrass the artist and make it difficult for him to keep the promises he had made to himself. The object of art is not "to delineate everything that is visible beneath the

* Attempts have been made to deny that competition with the *Liber Veritatis* was seriously in Turner's mind when he started his own enterprise. This idea seems to me quite untenable in view of the painter's general conduct in the first and second periods of his art, to say nothing of that letter to Robinson the publisher, in which he proposes a similar attack on Wilson and Woollett.

FISHMARKET ON THE SANDS: SUN RISING IN A VAPOUR.

From the Oil Painting by J. M. W. TURNER, R.A.

(34 × 44)

In the Collection of
EDWARD CHAPMAN, M.P.



sun," but to create beauty. We do not examine a *Liber* plate in order to grasp the difference between a "pastoral," an "elegant pastoral," and a "historical" subject, but to learn how emotion can be translated into terms of line and tone. For the same reason it appears to me a matter of very little importance whether Turner meant to moralise or not when he contrasted the beauty of a London park with the lumpish ugliness of the boys and girls who make it their playground. No doubt he was fond of ulterior meanings; he loved to suggest that his mind was teeming with deep thoughts, to which he might give expression an he would. So far, however, as he does let us catch glimpses of them his moral ideas are commonplace enough. They never amount to more than a perception of obvious contrasts—between strength and weakness, between things that are and things that have been, between human ambition and human destiny—to which most of us are equal. It is scarcely worth while to dwell upon such moralisings as these, especially as they have been treated, once for all, with an amount of tenderness, acuteness, and ingenuity to which the present writer can lay no sort of claim. Mr. Stopford Brooke has squeezed *Liber* dry, so far as its possibilities of an esoteric meaning go. It cannot be denied that he has by doing so enormously increased the pleasure the literary man may derive from these seventy-one plates; but I suspect that if Turner could read his volume it would touch him with all the charm of novelty!

For me, the *Liber* is a confession of æsthetic faith, a declaration by Turner of what he believed to be the aim and scope of landscape painting, a guide-post directing us into the recesses of his artistic soul, and enabling us to explore both its weakness and its amazing strength. We can, for instance, learn from it that he was a colourist. The peculiar quality of its gradations, the way in which its chiaroscuro suggests and even demands colour—as, for instance,

in that passage in "The Lake of Thun" where he sets the peak of the Niesen against a coronet of electric fire—could only be conceived by an imagination at home with colour. Bearing in mind that the *Liber* was begun in 1806 and abandoned in 1819, we can nearly divine the whole Turner from its pages, and, as I think, explain to ourselves with some confidence why his art appears supreme to one class of artists and the mass of amateurs, while to those who prefer the more Latin view of art—the view which has had to put up with so much contumely through a characteristically English misapprehension of the phrase "art for art's sake"—it seems deficient in a quality by which many humble artists and modest works of art have a firm hold on immortality. This defect lies on the threshold. It has to do with the initial conception of the *Liber*, and must be accepted as a continuing modifier of its internal completeness. Put shortly, it is the want of intrinsic meaning in its substance.

Turner's etching has been praised, I will not say extravagantly, but at least unreservedly, by a high authority, the late Philip Gilbert Hamerton; but line has a delight of its own which the painter did not fully explore. As representations his etchings for *Liber* are superb. They suggest the growth and forms of trees, the structure of rocks, the conduct of water under the stress of wind or invitation of gravity, with perfect knowledge as well as with that sense of Nature's infinity in loveliness in which he stands alone. But the tense vibration of the etched line, the quick, electric sympathy with which it answers to the etcher's emotion, welding it in one creative act with the truth he has to tell, is not so evident. Compare one of the best of the etchings—the "Holy Island Cathedral," the "Cephalus and Procris," the "Woman at a Tank,"* or the "St. Catherine's Hill," a favourite of mine—with any Rembrandt landscape, say "Six's Bridge," or even with such a fine Seymour Haden as "Erith Marshes," and you will have to confess that,

* Commonly called "Hindoo Ablutions"; but is she not rather using the tank as a mirror?

in spite of the natural beauty suggested by the point as Turner wields it, his line is without the peculiar and particular soul with which it is imbued by the born etcher.

This, of course, would not be a fair comparison if we could point to some other production of Turner's in which the essential qualities of line were better understood. In *Liber*, etching is not there for its own sake: it was used as a scaffolding for a tone process, and so, you may say, to compare its results with those obtained under freer conditions is absurd. That, of course, is true; but, fortunately, opportunities are plentiful enough for the study of Turner's feeling about line, and the more use we make of those opportunities the more convinced do we become that its essential qualities appealed to him but slightly, and that his interest was roused mainly, if not exclusively, by its power to represent and illustrate. It is the same with his chiaroscuro. His intention is not, like that of Rembrandt, to talk with light and shade, but to play with lights and shadows as he finds them; he does not use chiaroscuro for the direct expression of spontaneous emotion, but for the reflex expression of feelings excited by external phenomena.

I have no doubt that many—if there should be many—who read these lines will think that all this is mere splitting of hairs, and that any attempt to distinguish between created and represented beauty is waste of time. To me, however, it seems important that one should have a clear idea of why it is that an unalloyed satisfaction, so far as it goes, can be felt in such a thing as a print from a few square inches of copper on which Rembrandt has scratched a dying tree and the top of a hat,* while not a few of those who have spent their lives on art are left with a sense of want before the most beautiful of Turner's plates. In genius at large the Englishman was the Dutchman's equal; why, then, is his work less poignant? The explanation lies in

* No. 154 in Middleton's Catalogue; 349 in Charles Blanc's; 360 in Dutuit's.

this, that Turner imposed an office on line, while Rembrandt developed its essential powers. Rembrandt felt an emotional sympathy with his material—an emotion expressed in the quality of every line he drew; Turner's sympathy was not with his means, but with his visions, which explains not only the lukewarm interest felt in him by those trained in the Latin tradition, but also that indifference to the physical constitution of his own productions which has led to the death of so many among them.

The real glory of the *Liber Studiorum* lies in its description of Nature. Turner does not analyse her beauty; he does not explain *why* she is beautiful; but he does tell us *how*, with a completeness and a grasp on the detail of phenomena which no one else has approached. His treatment of all objects is equally convincing, unless, indeed, it be the human figure. We know from other evidence that he could draw the figure well enough when he liked, so it is curious that the one thing he slurs over, and presents, as it were, in symbol, in these seventy-one plates, is their population. He felt, perhaps, that figures which could be looked at for their own sake would divide the interest too much. And, after all, perhaps it is a mistake to say he slurred them over. They appear symbolic at first sight, because our eye is so much keener to note deficiencies in our own direction than in any other. If rocks and trees could see and speak, they would probably complain that the painter had shown an unfair preference in the opposite way, and rendered his own kind with a completeness denied to theirs.

My own favourites in *Liber* are those plates in which Turner's extraordinary skill in suggesting the beauty of trees has the best chance of showing itself. His skill in combining the beauty of individual trees with that of tree companies and regiments was unrivalled. His interest, in short, never flagged. Look, for example, at the wood overhanging the water on the left of the "Raglan." You may count the separate

HULKS ON THE TAMAR.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 × 48)

In the Collection of
LORD LECONFIELD.



trees and admire the form of each, and yet the clump as a whole has its character, it delineates the shape and rise of the ground on which it stands, it does its work in the general pattern, and carries on the space note struck by the opposite and less encumbered bank. So well do they fit the ground, you feel that if the trees were away the composition would still be good, the evening sun would still pour through the mediæval skeleton upon happy surfaces beyond. And the central clump, the outpost at the bridge, how beautiful it is! And yet the "Raglan" was not etched by Turner. Mr. Stopford Brooke even calls the etching "so commonplace and monotonous that—I almost seem to hear Turner say, 'I must save the subject from failure and mezzotint it myself!'" This judgment is a little too hard, perhaps, on Dawe, to whom the etching is generally ascribed.

Finer than the "Raglan," more intense in its passion, and closer in its unity, is the somewhat similar "Procris and Cephalus." To me this seems the most consummate of all the *Liber* designs. Here again we have a company of trees, as individual and yet as eager in collaboration as ladies in a minuet. The pattern made by their stems is perfect in its rhythm, while they bend round and over the tragic focus with exactly the right amount of elemental sympathy. Nothing is forced, but no chance of expression is missed, and the longer we look the more profound does the painter's insight into the mood of Nature appear. The subtlety of art, too, the slightness of the barrier between success and comparative failure, is curiously illustrated. Take away the few strokes of the scraper which represent Aurora, and half the charm* would vanish.

The "St. Catherine's Hill" is not usually classed among the great successes of *Liber*, and yet I think it does what it sets out to do with a completeness rivalled by very few of its companions. In spite of the

* I wonder whether Turner had Wilson's "Niobe" in his mind when he conceived the design. The fable seems to me to be rightly interpreted in the letter from Mr. Webster Thomson, printed by Mr. Stopford Brooke (Notes, etc., p. 136).

ruined chapel on the hill the melancholy note is nowhere struck. The passion is that of evening peace, of work done and rest at hand, of drawing in from the dispersed labours of the day to the common shelter and common repose of the night. The etching is among the best of the series. It is carried through with more foresight, with a more continuing comprehension of where the mezzotint will need support, than some of the others. In most of the plates some passage is left to the scraper which clearly asks for line ; here the only thing of the sort is a little bit of the main group of trees, where some ambiguity between cloud and foliage might have been avoided by a few strokes of the point. Turner is said to have hated trees and the trouble they gave him. The success with which he used them in *Liber* was due, no doubt, mainly to the process employed. Trees with their intimate commingling of tone and contour, of silhouette and mass, call for the alliance of broad tones with line. Skies, mountains, sweeps of foreground or water, might be rendered with mezzotint alone. Line indeed is an embarrassment to all these, and is introduced by Turner more for the sake of keeping a print under one skin than because it was locally required. His apparent principle was to etch when one object had to stand in silhouette against another, but elsewhere to restrain his point to what harmony and balance demanded. Hence it is not difficult to see why, speaking broadly, the plates in which trees play a large part are best. Reticent with the point as Turner was in most of the treeless subjects, he was hardly reticent enough, and not a few of them would have been improved by a franker trust in the scraper. I would even go further, and say that most of the plates in which no trees or other things with cutting silhouettes occur, would have been finer had there been no etching at all. The "Peat Bog, Scotland," and "Martello Towers near Bexhill" are good instances. In both of these line was demanded by the figures and other detached objects in the foreground, but all the landscape parts might have been left entirely to mezzotint. The mountains, and even

THE NORE.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 48)

In the Collection of
GEORGE J. GOULD, Esq.



the morass, in the former, the white cliff in the latter, seem too essentially matters of tone for the intrusion of ink ridges, which are almost as much out of place as they would have been in the sky.

I have included the "Holy Island Cathedral" among the best etchings in the *Liber*. Simple as it is, and comparatively bare of those signs of thought and intention in which most of the plates are so rich, it appeals to me, at least, by its unity—by the harmony in which its two ingredients work together to a common conclusion. Each fulfils exactly its own function, and neither encroaches in the slightest degree on the other. Both engraver and etcher have done their best, and their best, for its purpose, is very good. In this plate Turner's line has the robustness of Prout and something of the nerve of Méryon, while the conception as a whole has an Egyptian dignity. The closeness with which failure in art treads on the heels of success may again be seen by comparing this plate with No. 39, "The Crypt of Kirkstall Abbey." This is one of the plates entirely due to the painter's own hand. Even the biting, I suspect, is his, for the tendency of the professional etcher would be the reverse of what we see here. The bitings have been too few, consequently the lines, from the nearest parts of the vault to the farthest, are too equal in value. Turner's heart was not in this plate. It contains several *pentimenti*, or rather mistakes, which he was not at the pains to erase, and we can see that he shirked the trouble of working out the complex chiaroscuro problem he had set himself. It is a pity, for with more careful execution it would have been one of the best of the series. Even as it is, it is much better than the third abbey, the "Rivaulx," in which a forced and melodramatic scheme of light and shadow is draped on a clumsy and, in parts, incomprehensible skeleton of etching.

I have discussed *Liber* chiefly from the æsthetic standpoint—

from the standpoint of one who asks whether line and chiaroscuro are used in it for their proper and peculiar purposes, and whether they are so employed that in each case a real unity has been reached. It is easier to answer the second question in the affirmative than the first. A few of the plates, no doubt—"Pembury Mill," "Juvenile Tricks," "Young Anglers," for example—have no particular meaning in their arrangement, while a few others—"Farmyard with Cock," "Lauffenburg," "Rivaulx"—are forced, mechanical, and drawing-mastery in their division of light and shade. These, however, are exceptions, and on the whole an extraordinary grip on the constituents of natural beauty marks the series. As our eyes move from one plate to another we feel our emotions focussed as they are by perfect scenes in nature. Looking into them for the poetry of execution, for the evidence of the virtuoso's intense sympathy with his materials, our satisfaction becomes less.

In pictures there are two poetries—the poetry of Art and the poetry of Nature; and the poetry of Art is the higher of the two, for it is distilled from the masterpiece of Nature, the brain of man at its best. Now Turner's poetry is the poetry of Nature, transferred and re-arranged, but still recognizable as Nature's own property and creation. Compare the most moving of his *Liber* compositions, say the "Procris and Cephalus," with the design by Cotman known as "Breaking the Clod."* Before the latter we feel no impulse to analyse, to trace the origin of any detail, to refer to Nature and collate. We accept the whole as it is, and feel it touching our spirits with its creator's mood in a tense directness. Over a Turner, disquisition is never impertinent. We can always busy ourselves with its relation to the external fact, which remains to the end its *raison d'être*. No better proof need be sought that Turner was essentially an illustrator than the temptation to signalise

* A reproduction has been published by the Autotype Company. The original black-and-white drawing is in the collection of Mr. Reeve, of Norwich.

IVY BRIDGE.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 47)

In the Collection of
PANDELI RALLI, Esq.



ON THE MOSELLE.

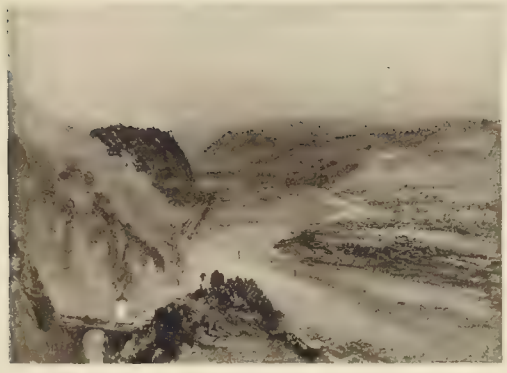
From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(5½ × 7½)

In the Collection of
W. G. RAWLINSON, Esq.

the points of contact between his art and the nature from which it springs, which everyone feels who thinks about him at all. Before the Cotman we are pricked by no such desire. Like a Rembrandt or a Titian, it presents its own title to existence; it demands no labour of reminiscence or comparison, before its full meaning and value can be realised. Whether *Liber* declares Turner's own conclusions about man in nature with the frankness insisted on by Ruskin in a famous passage,* we may, of course, doubt. Art rather than despair makes a painter prefer broken-down mills to flourishing factories; riven and blasted trees to smug saplings, prosperous and cabbagy; gnarled old hedgers and ditchers to straight young farmers. But although we need not accept these threescore and ten plates as Turner's full confession, they do contain a view of life, and their unity depends on the wakefulness with which its details are watched and steeped in a prevailing sentiment.

* "Modern Painters," Vol. V., pp. 336 *et seq.* (ed. 1888).



TOURS.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(5⅛ × 7½)

UNIVERSITY GALLERIES, OXFORD.



CHAPTER V.

Turner's life from 1805 to 1820—Elected Professor of Perspective to the Royal Academy—The happiest years of his life—Friendship with Walter Fawkes—Visits to Farnley—Exhibition of his Drawings in Grosvenor Place—Death of Fawkes—Friendship with Lord Egremont and Visits to Petworth—William Frederick Wells and his Daughter, Mrs. Wheeler—The Trimmers of Heston—Alleged courtship of "Miss ——" by Turner—Cyrus Redding; with Turner in Devon—Eastlake's Recollections of Turner—Robert James Graves: travels in Turner's company—Dealings with Cooke over the "Southern Coast"—Light they throw upon Turner's character.

BEFORE going on to discuss Turner's art during what I shall venture to call his experimental period, it will be convenient to complete what little has to be told of his private

life during those years. I can only speak in generalities, for it has long been impossible—perhaps, indeed, it has never been possible since Turner died—to gather authentic details of how he passed the hours not actually spent in the studio. All the doings of his we really know would fill but a very little part of his seventy-six years. His life was probably more, rather than less, full of little cares and worries than usual; and I think the instinctive picture we all form of a man's pre-occupations would in his case be exceptionally inaccurate. More than most artists, no doubt, Turner lived in his art. The wrenching of his mind from matters connected with paint was even more of a waking from dreams, of a turning away from pleasant Spanish castles to squalid realities, than with others into whose brains a vivid imagination has been mixed. Picture him turning his eyes from the growing glory of the "Polyphemus" to listen to the woes of Hannah Danby, or from the patriotic fervour of the "Téméraire" to concoct excuses for slipping away to Mrs. Booth, at Margate, and you will shudder at the contrasts involved in his scheme of life. In such a see-saw the mental pleasures must surely have been at the sunny end of the beam, and the gorgeous life of the imagination, self-sufficing, and revolving in a splendid cycle of observation, conception, and realization, must have stood up as the better part before the painter's eyes.

Enough has now been said of the *dessous* of Turner's career to ensure that its effect on his art and visible personality shall not be ignored. What we have to remember is that the painter who, above all others, watched, investigated, and reproduced the phenomena of external nature, did not confine his curiosity to mountains, skies, and seas, but followed it through such byeways as only a Rops and a Maupassant have publicly ventured into. At page 313 of his 1877 edition, Thornbury gives an account of how Turner spent his week-ends, to which I may refer as completing the indications

SCARBOROUGH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 × 15⅝)

In the Collection of
C. MORLAND AGNEW, Esq.



afforded by his notions of domestic comfort. A biography is nothing if not real, says Monkhouse in referring to this very question, and it would be absurd to ignore, or even to slur over, one of the most masterful strains in any individuality into which it intrudes. Having referred to it, however, and insisted sufficiently on its presence, we may henceforth leave the reader to picture for himself the effect of an irregular household and still more irregular connections outside it on a passionate, generous, and distrustful soul like that of Turner.

In 1808 Turner was elected Professor of Perspective to the Royal Academy, an honour he accepted with gravity, and the duties of which he made serious attempts to fulfil, if not to create! His inexact habit of mind would have made him a bad teacher of such a science even if he had mastered it himself. But a very short examination of any picture or drawing of his in which architecture is an important feature is enough to show that his real knowledge of perspective was confined to a few of its more easily mastered principles. Trace, for example, the edge of a cast shadow over a Gothic front, and you will have to confess that he was quite unable to lay out its course over the hills and hollows.* And yet he attempted to lecture on the more advanced and mathematical branches of the subject. It is possible that he may have had clearer ideas in his mind than those he managed to convey, whether in words or with his pencil, and that his practical mistakes sprang rather from indifference than from ignorance. But on the whole it seems more probable that he had been poring over some treatise on perspective as he did over Ovid, and that both his election to the professorship and his attempts to fulfil its duties, were suggested by a characteristic pleasure in a half-comprehension of

* Instances may be found in most of Turner's more elaborate drawings, such as the "Salisbury Spire, from the South," in the Victoria and Albert Museum, or the "Worcester" in the British Museum. Among the scores of pocket-books in the tin boxes of the National Gallery, there is one of curious interest, in which the pages are divided between incomprehensible exercises in perspective and erotic verse!

what he had read. He took a childish pride in his office, and was accustomed for years to append the letters P.P. to his name, and to set out his title in full in the Academy Catalogue.

The early years of the nineteenth century were probably the happiest in Turner's life. It was during those years that he made nearly all the friends who were neither official, on the one hand, like his colleagues of the Academy, nor, on the other, of a class to be kept as much as possible out of sight. The family of Dr. Whitaker; the Fawkeses, of Farnley; William Frederick Wells, the President of the Old Water-Colour Society, and, we are told, the "onlie begetter" of the *Liber Studiorum;* Mrs. Wheeler, Wells' daughter; the Trimmers, of Heston; and Lord Egremont;—among people like these he spent the hours which were not given to his families, his painting, or his foreign tours. As time went on his peculiar domestic arrangements must have become more and more embarrassing—for his amours were by no means childless—and must have reduced his facilities of intercourse with his friends. Down to about 1825, the glimpses we catch of the man himself are mostly reassuring, and seem to point to an individual happy on the whole and full of interest in life, although set apart to some extent from his fellow creatures by a want of constitutional balance, by an absence of that correlation of faculties which enables a man to walk serenely along the high road, and even in the bye-paths of life. In 1825 died Walter Fawkes, and a change in Turner can be traced, or rather divined, from that year. We have less direct evidence as to the relations between the two men than we should like, but we know that so great was Turner's affection for Fawkes, and so deep his regret for his loss, that he would never return to Farnley after 1825, in spite of many pressing invitations from his friend's children. During the first quarter of the century his visits were constant, and were often so long as to outgrow all right to the title. Nearly the

TIVOLI: A COMPOSITION.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(26 × 40)

In the Collection of
SIR JAMES JOICEY, Bart., M.P.



THE MEUSE: ORANGE MERCHANTMAN GOING TO PIECES ON THE BAR.

From the Oil Painting by J. M. W. TURNER, R.A.

(67 × 94½)

THE NATIONAL GALLERY.



whole summer of 1816 was spent there. He was invariably a guest at all family functions, and a pathetic illustration of the love between himself and Fawkes is afforded by the fact, that during the last few weeks of the Squire's life, when Fawkes came to London to consult the doctors in the early months of 1825, Turner dined twelve times with him in Grosvenor Place. Farnley Hall has been called Turner's shrine. The figure, perhaps, is not very exact, but it expresses what the visitor feels when he first makes acquaintance with the place. It is a picturesque house, lying well above the Wharfe, about seven miles from Harrogate, and between the extremities of two long spurs reaching down to the Wharfe from the moors. In architecture it is Jacobean impaled—as a herald might say—with eighteenth-century renaissance. You go in through low-browed picturesque rooms, panelled and carved, into the light loftiness of the Adam tradition at least, if nothing more. Two of these modern rooms are consecrated to Turner. One is hung round with drawings, in the other three great oil pictures, "Dordrecht," "Rembrandt's Daughter," and an unnamed "Sea Piece," decorate the walls, while the tables groan under albums and solander cases filled with smaller things, and those studies of birds which so moved the soul of Ruskin. Standing in the window of the saloon, the room with the framed water colours, you may look across the valley, in which the Wharfe meanders round many Turners, to the long hill on which those clouds gathered that gave the painter his first hint for "Hannibal crossing the Alps." The whole scene is at once intensely English and intensely Turner. The only thing which does something to lessen our pleasure is the prosperity of Otley, two miles away, which sends smoke and waftures of some mysterious aroma to filter through the oaks and beeches of the Wharfe. Before 1890 the Farnley collection was completer than it is now, for in that year many of the Rhine drawings on grey grounds were sold, as well as other things.

TURNER

If Walter Fawkes, or either of his two wives, had been inoculated with a drop of Boswellian ichor, we might have really known Turner. They had opportunities denied to everyone else, for they united practical intimacy with that essential difference of origin which makes observation detached and keen. The second Mrs. Fawkes did keep a diary, but it merely records the comings and goings of the painter among those of other people, and conveys little information beyond enabling us to see that he was almost a member of the family. An entry in 1816 records, however, that Mr. and Mrs. Fawkes and Turner visited Craven together, and that from Skipton the painter went on a sketching tour. Two years later we find the Fawkeses at Eton on the Fourth of June, "to see the boat race; little Turner went with us." No mention of the painter occurs after the death of Walter Fawkes, although the diary goes on to 1838.

On the 13th of April, 1819, Fawkes opened an exhibition in his Grosvenor Place house of all the water-colour drawings he possessed. A posthumous catalogue — if I may call it so — was compiled as a memorial. The copy at Farnley has a sort of Frontispiece by Turner, composed on much the same lines as that of the *Liber Studiorum*, and also views of the exhibition rooms, one by Turner, the other, I think, by another hand. The catalogue included a dedication to Turner as well as "extracts from the observations on Mr. Fawkes' collection of water-colour drawings made in the daily papers and other publications during the months of May and June, 1819." These extracts now make strange reading, but they show, at least, that the painter was recognized as a great artistic force even by the daily critic of eighty years ago. The dedication is affectionate and graceful:—

To J. M. W. Turner, Esq., R.A., P.P.

My dear Sir,

The unbought and spontaneous expression of the public opinion respecting my collection of water-colour drawings, decidedly points out to whom this little catalogue should be inscribed.

ROME; CHURCH AND CONVENT OF SS. GIOVANNI E PAULO.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(8¾ × 14¼)

THE NATIONAL GALLERY.



To you, therefore, I dedicate it, first as an act of duty; and, secondly, as an offering of Friendship; for, be assured, I never can look at it without intensely feeling the delight I have experienced, during the greater part of my life, from the exercise of your talent and the pleasure of your society.

That you may year after year reap an accession of fame and fortune is the anxious wish of

Your sincere friend,

LONDON, *June*, 1819. W. FAWKES.

The exhibition filled the first floor of number 45, Grosvenor Place, the house which now bears the number 35. The first two rooms contained drawings by Havell, Robson, Heaphy, Hills, Prout, Varley, Fielding, De Wint, and others; the third was reserved to Turner. The exhibition was free to the public one day in each week, and visitors had frequent opportunities, we are told by William Carey,* of seeing the painter moving about the rooms, the principal figure in his own triumph. The exhibition was a great success, and Grosvenor Place, then hardly the ultra-fashionable quarter it has since become, blazed for weeks with beauty and fashion.

In an unpublished essay on Turner at Farnley, of which I have been generously permitted to make use, Mrs. Ayscough Fawkes says that of all the Turner traditions handed down in the family, none is more positive than that which declares that with one deeply interesting exception, no one ever saw him paint when he was there. His own room was his studio, and there he shut himself up. The exception had to do with the fine drawing of "A First Rate taking in Stores." One morning at breakfast Fawkes asked Turner to make him a drawing which would give a correct idea of the size of a ship of the line. The notion

* "Some Memoirs of the Patronage and Progress of the Fine Arts in England and Ireland, etc., with Anecdotes of Lord de Tabley and other patrons, and of eminent Artists."—London, 1826. Besides the Turners, the collection contained examples of Gilpin, Garrard, Cooper, Smith, Glover, De Wint, Heaphy, Hills, Nicholson, Cristall, Clennell, Fielding, Robson, Atkinson, Varley, Prout, and two amateurs, whose names are carefully printed in the Catalogue as "E. Swinburne, Esq.," and "J. Ibbetson, Esq.," like 'gentlemen' among 'players' at a cricket match.

pleased Turner, and calling to the eldest boy, Hawkesworth, a lad of fifteen, "Come along, Hawkey, we will see what we can do for Papa," the pair went off to the painter's room and there sat elbow to elbow until the drawing was complete. Two more very interesting facts are re-told by Mrs. Fawkes on the same authority. According to one of these, a Guercino—"Pallas and Arachne"—which still hangs in the Farnley Library was borrowed by Turner and retained by him for many years, his object being to make use of its figures in his own classical pictures. The other story is that one day the painter was standing before the house looking at the hill in front, which was under a heavy thundercloud. He called to his host, and pointing to the hill, said: "You will see that again; it will be called 'Hannibal crossing the Alps.'" A last story: One of the daughters of Walter Fawkes, with insinuating eye, showed Turner a drawing of her own: all he said was, "Put it in a jug of water,"—excellent if unwelcome advice, as she afterwards discovered.

Some of Turner's labours at Farnley were of a less dignified kind than making drawings at large. Walter Fawkes was a Grangerizer *acharné*, one of his achievements being a History of England in pictures, in several volumes. For this purpose many valuable books were cut up, Meyrick's "Ancient Armour," Strutt's "Dress and Habits of the People of England," Lodge's "Portraits," etc., and for each volume Turner designed a Frontispiece. The famous bird drawings* had a somewhat similar origin. They were made for a book on the plumage of birds, by Major Fawkes, Walter's brother. Turner helped to provide his own models for these drawings. He took out a gun on Farnley Moor, and there shot a cuckoo!†

In the early months of 1825 the Fawkes family came earlier than

* Ruskin told the Rev. W. Kingsley that he would rather possess the drawing of a "dead ring-dove than the Chamouni."

† See *post*, Chapter IX.

usual to London, in consequence of the serious state of health of its head. Late in the same summer Turner had lost his friend.

I have dwelt at length on the Farnley part of Turner's career, as for some reason not easily understood most writers have said so little about it. Cosmo Monkhouse, whose death we have had to lament during the passage of these sheets through the press, barely mentions it in his otherwise admirable notice in the "Dictionary of National Biography," while the little he does say suggests that his ideas were not clear on the chronology of Turner's friendship with Fawkes. The change which took place in Turner's character—in the impression he made upon his friends and in the sentiment which governs his art—at about his fiftieth year, coincides with the death of Walter Fawkes, and may well have been caused by grief and by the loss of such healthy companionship.

Not, of course, that Fawkes was singular in the value of his friendship to Turner. The sympathy between the painter and himself was deeper in kind and more extensive in quantity—it called, we may guess, for more toleration—than that of others. But in those days Turner must, on the whole, have been an agreeable person to have in a house—if the house were big enough. For his visits to Lord Egremont were on much the same footing as those to Walter Fawkes. The scenery of Petworth was less to his mind than that of Wharfedale, but he was made almost as much at home. He had his private studio, to which no one but Lord Egremont was admitted, and the intercourse between host and guest seems to have been both familiar and cloudless. Lord Egremont's nature was an ideal one for the position he held towards men like Turner, C. R. Leslie, Wilkie, Allston, and other artists. Where no contest of will was possible, his behaviour was perfect. He is described, moreover, as having strains in his character,* especially a shyness of the

* It is curious to read what Walpole says of Lord Egremont in the light of what we know of his later career. In 1780 he had been engaged to one of the beautiful Waldegraves, Lady Maria, and had been dismissed as a *fainéant* lover. Her uncle—loyal to his niece—calls him a most worthless young fellow, and holds him up generally to the odium of Sir Horace Mann.

farouche kind, which must have given him a fellow feeling for Turner. His death, which took place in 1837, completed the work begun by the deaths of Walter Fawkes in 1825, and of Wells, the water-colour painter, in 1836, and left Turner with few controlling attachments, outside his *ex officio* friends, to the daily ways of refined society.

Here and there, in tracking out Turner's course through life, we come upon hints of some connection between himself and others which time has obscured. William Frederick Wells, for instance, went to school in the very house in Queen Anne Street afterwards occupied by the painter;* the name of the schoolmaster was Harper; while a Mrs. Harpur was Turner's maternal aunt, and the grandmother of his best known executor. I have attempted to follow up some of these indications, if such they be, but have invariably encountered that layer of impenetrable soil in which Turner's roots have a knack of disappearing. Judging from what little information we have, Wells came next to Fawkes in Turner's affection. Their friendship began early, and it seems to have been more securely buttressed than usual by sympathy between the painter and the junior members of his friend's family. The pages contributed by Mrs. Wheeler, Wells' daughter, to Thornbury's "Life," give a charming sketch of Turner as he appeared when among people who brought out his affection and trust.

"Turner loved my father with a son's affection; and to me he was an elder brother. Many are the times I have gone out sketching with him. I remember his scrambling up a tree to obtain a better view, and then he made a coloured sketch, I handing up his colours as he wanted them. . . . He was a firm affectionate friend to the end of his life; his feelings were seldom seen on the surface, but they were deep and enduring. No one would have imagined, under that rather rough and cold exterior, how very strong were the affections which lay hidden beneath. I have more than once seen him weep bitterly, particularly at the death of my own dear father (1836). . . . He came immediately to my house in an agony of tears. Sobbing like a child, he said, 'Oh, Clara, Clara! These are iron tears. I have lost the best friend I ever had in

* J. L. Roget: "History of the Old Water-Colour Society," vol. i. p. 132.

FOLKESTONE: TWILIGHT.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(17 × 25½)

In the Collection of
EDWARD NETTLEFOLD, Esq.



my life.' . . . What a different man would Turner have been if all the good and kindly feelings of his great mind had been called into action! . . . He was by nature suspicious, and no tender hand had wiped away early prejudices, the inevitable consequences of a defective education. Of all the light-hearted, merry creatures I ever knew, Turner was the most so; and the laughter and fun that abounded when he was an inmate of our cottage was inconceivable, particularly with the juvenile members of the family."

Another of Turner's friendships was that with the Rev. Henry Scott Trimmer, Vicar of Heston. One of the painter's reasons for going to Hammersmith was to be near Loutherbourg—at least, so we are told—and he probably moved on to Twickenham under a similar impulse. His acquaintance with Trimmer began in 1810, through the latter's subscription for a print from one of the "Oxfords." Solus, or Sandycombe, Lodge is about four miles from Heston. Henry Scott Trimmer was the son of the famous Sarah Trimmer, who, again, was the daughter of Joshua Kirby, the painter and friend of Gainsborough, and the official rival for a year or two of Sir Joshua Reynolds. Henry Trimmer was a cultivated man, with a serious interest in art, and so the acquaintance with Turner soon ripened into friendship. Trimmer made an attempt, soon abandoned, to teach the painter Greek and Latin; he had, too, a kind of knowledge which is uncommon with painters, although it might be so useful. He had studied pigments, vehicles, and other practical matters from the more scientific side. Various stories, too, have come down to us of his skill as an artist, the most authentic, perhaps, telling us how one day Turner admired a sea piece hanging up at Heston. "I like that picture; there is a good deal in it. Where did you get it?" "I painted it," answered Trimmer. The artist turned away and never looked at nor alluded to the picture again. Thornbury also tells us that one of the Vicar's sons was being painted by Henry Howard, R.A., who was staying in the house for the purpose. The portrait did not "go"; Howard suggested to Turner, who was hovering round and making disparaging

remarks, "You had better do it yourself!" On this, Turner said, "This is what I should do," and taking up the cat he wrapped its body in his red pocket-handkerchief, and put it under the boy's arm. The picture was made.

In nearly all the stories connected with the Heston family, Turner appears in a very human light. He used to go fishing with the younger Trimmers. Of this pastime he was so fond that, we are told, he "once stood with a long rod two whole days in a pouring rain under an umbrella, fishing in a small pond in the vicarage garden, without even a nibble." Mrs. Trimmer actually persuaded him to give her two of his drawings, he only stipulating that he should make replicas before giving them up. Lastly, one of the painter's two attempts at marriage is said to have been made on a friend of the Trimmers, the lady who afterwards became the wife of Henry Scott Trimmer's brother.* The story is curious. The true version seems to be the one told by Monkhouse. I must confess that the idea conveyed to me by a perusal of the following letter to Trimmer, senior—believed to be the only one he ever received from Turner†—is either that the painter was asking for an offer for Sandycombe, as Monkhouse thinks, or suggesting that "Miss ——" should marry his father!

TUESDAY, *Aug.* 1, 1815.
Queen Anne St.

MY DEAR SIR,

I lament that all hope of the pleasure of seeing you or getting to Heston—must for the present wholly vanish. My father told me on Saturday last, when I

* The other story belongs to his youth, and, I confess, seems to me incredible. We are told that he exchanged troth with the sister of a school friend at Margate, and then went off on his travels. He staid away two years, the letters between the two were intercepted, and when he returned he found the lady on the eve of marriage with another. The facts look very doubtful, and their meaning more dubious still.

† On this point, see p. 91 of Monkhouse's "Life," where he contradicts the story told by Thornbury that the Vicar's letters were burnt in sackfuls by his son. Thornbury was possibly confusing Trimmer with Fawkes, whose voluminous correspondence really was destroyed after his death.

RIVAULX ABBEY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 × 15⅝)

In the Collection of
SIR DONALD CURRIE, G.C.M.G.



was as usual compelled to return to town the same day, that you and Mrs. Trimmer would leave Heston for Suffolk as to-morrow, Wednesday. In the first place I am glad to hear that her health is so far established as to be equal to the journey, and believe me your utmost hope for her benefiting by the sea air being fully realized will give me great pleasure to hear, and the sooner the better.

After next Tuesday—if you have a moment's time to spare—a line will reach me at Farnley Hall, near Otley, Yorkshire, and for some time, as Mr. Fawkes talks of keeping me in the North by a trip to the Lakes, etc., until November, therefore I suspect I am not to see Sandycombe. Sandycombe sounds just now in my ears as an act of folly, when I reflect how little I have been able to be there this year, and less chance, perhaps, for the next in looking forward to a continental excursion, and poor Daddy seems as much plagued with weeds as I am with disappointments, that if Miss —— would but waive bashfulness, or—in other words—make an offer instead of expecting one—the same might change occupiers—but not to tease you further, allow me, with most sincere respects to Mrs. Trimmer and family, to consider myself

Your most truly obliged

J. M. W. TURNER.

Cyrus Redding, to whom we owe so many charming peeps at Turner,* tells a story of his sudden admiration for a handsome woman he met at a party; she struck him so much that he whispered to a friend, "If she would marry me, I would give her a hundred thousand!"

Nearly all that Redding has to say about Turner is pleasant. The two first met during that tour in Devonshire when the painter made his only visit to the cradle of his race. During this tour Turner seems to have been but seldom alone. He made an excellent travelling companion. Discomforts were nothing to him. He sketched in open boats when his companions were all sea-sick. He slept as soundly on a hard chair at an inn, with his arms on a table, as in a down bed. He observed indefatigably, and made sketches in spite of wind and rain. He even shone as a host. During a stay with

* "Past Celebrities," by Cyrus Redding, 2 vols. London: 1866.

Mr. Collier, the father of the late Lord Monkswell, he gave a picnic, on a hill overlooking Plymouth Sound, providing "cold meats, shell fish, and good wines," and doing the whole thing in excellent taste. After their first meeting, Redding and Turner seem to have spent much time together, with the result that "Past Celebrities" contains the best picture we have of the artist as he appeared to the naked eye. It is a pity that his conversation is so meagrely reported, for in spite of the felicity with which he seizes upon the wrong word, Turner's talk, what we have of it, is always to the point. The following scrap has been quoted more than once, but will bear repetition :—

"He was looking at a seventy-four gun ship, which lay in the shadow under Saltash. The ship seemed one dark mass.

"'I told you that would be the effect,' said Turner, referring to some previous conversation. 'Now, as you perceive, it is all shade.'

"'Yes, I perceive it ; and yet the ports are there.'

"'We can only take what is visible—no matter what may be there. There are people in the ship ; we don't see them through the planks.'"

After an account of the famous excursion to Burr Island, in Bigbury Bay, during which the painter behaved himself like a seasoned "tar," Redding goes on to say : "We slept at Kingsbridge. Turner and myself went early the next morning to Dodbrook to see the house in which Dr. Wolcot (Peter Pindar) was born, of which the artist took a sketch. We walked a good part of the way back. Next day we spent at Saltram (Lord Boringdon's). Though full of paintings by the great masters, and many landscapes of Zuccarelli, I could not extract a word about them from Turner. Stubbs' 'Phaeton and Runaway Horses,' in the billiard-room, he hardly noticed, except with the word 'fine.' As we were retiring to bed, the room in which I slept was hung with Angelica Kauffmann's man-woman paintings. I directed his attention to them as he

WINDSOR CASTLE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11¾ × 17)

In the Collection of
R. E. TATHAM, Esq.



passed my room to his own; I received a 'Good night in your Seraglio.' . . . I was present at Devil's Point when he sketched the Sound, Mount Edgcumbe, Trematen Castle, Calstock, and scenes on the Tamar. . . . Turner said he had never seen so many natural beauties in such a limited spot of country as he saw there. He visited Mount Edgcumbe two or three times. . . . We visited Cothele together, where the furniture is of the time of Henry VII. and Henry VIII. The woods are fine, and the views of some of the headlands round which the river (the Tamar) winds are of exceeding beauty. In one place he was much struck, took a sketch, and . . . said: 'We shall see nothing finer than this if we stay till Sunday,* because we can't.'"

Sir Charles Eastlake furnished Thornbury with another account of this same tour, from which a few useful extracts may be made:—

"Turner made his sketches in pencil and by stealth. His companions, observing his peculiarity, were careful not to intrude upon him. After he returned to Plymouth . . . Mr. Johns fitted up a small portable painting-box, containing prepared paper and other necessary materials. When Turner halted at a scene and seemed inclined to sketch it, Johns produced the box, and the great artist, 'yielding to temptation,' immediately began to work . . . and after a few days he made his oil sketches freely in our presence. . . . Long afterwards the great painter sent Johns in a letter a small oil sketch, not painted from nature, as a return for his kindness and assistance. On my enquiring afterwards what had become of those sketches, Turner replied that they were worthless, in consequence, as he supposed, of some defect in the preparation of the paper; all the grey tints, he observed, had nearly disappeared. Although I did not implicitly rely upon that statement, I do not remember to have seen any of them afterwards."

A last anecdote of Turner as a traveller in search of the picturesque may be related here. During his Continental wanderings

* Another version says "sundown."

in 1819-20 he foregathered with an Irish traveller, Robert James Graves, who was then upon his *Wanderjahre*, supplementing the knowledge of medicine he had acquired at home by visits to the schools of Germany, France and Italy. The story of the two men's companionship is thus told by the late Professor Stokes*:—

"Graves was travelling by diligence, when, in one of the post stations on the northern side of the Alps, a person took a seat beside him, whose appearance was that of the mate of a trading vessel. At first no conversation took place between them, but Graves' curiosity was soon awakened by seeing his fellow-traveller take from his pocket a note-book, across the pages of which his hand, from time to time, passed with the rapidity of lightning. Overcome at length by curiosity, and under the impression that his companion was perhaps insane, Graves watched him more attentively, and discovered that this untiring hand had been faithfully noting down the forms of the clouds which crossed the sky . . . and concluded that the stranger was no common man. Shortly afterwards the travellers entered into conversation, and the acquaintance thus formed soon became more intimate. They journeyed together, remaining for some time in Florence, and then proceeding to Rome. Graves was himself possessed of no mean artistic powers, and his sketches from nature are full of vigour and truth. He was one of the few men in whose company Turner is known to have worked. The writer has heard him describe how, having fixed on a point of view, he and his companion sat down, side by side, to their work. 'I used to work away,' he said, 'for an hour or more, and put down as well as I could every object in the scene before me (!), copying form and colour, perhaps as faithfully as was possible in the time. When our work was done, and we compared drawings, the difference was strange: I assure you there was not a single stroke in Turner's drawing that I could see like nature; not a line nor an object; and yet my work was worthless in comparison with his. The whole glory of the scene was there. . . .'

"At times, however, when they had fixed upon a point of view, to which they returned day after day, Turner would content himself on the first day with making one careful outline of the scene, and then, while Graves worked on, Turner would remain apparently doing nothing, till at some particular moment, perhaps on the third day, he would exclaim, 'There it is!' and seizing his colours, work rapidly till he had noted down the peculiar effect he wished to fix in his memory. It is a curious fact that these two remarkable men lived and travelled together for months without either of them inquiring the name of his comrade, and it was not until they reached Rome that Graves learned that his companion was the great artist."

* Biographical notice contributed by William Stokes, Regius Professor of Physic in the University of Dublin, to "Studies in Physiology and Medicine," by Robert James Graves. London, 1863, p. xi.

A SNOWDRIFT ON AN ALPINE PASS.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(21 × 29)

In the Collection of
S. G. HOLLAND, Esq.



In a few of its details this glimpse of Turner shows him in a light not entirely consistent with other accounts. Sitting down to his work with an unidentified companion at his elbow is not the sort of proceeding we should expect from the Turner of Queen Anne Street, or even of Farnley and Petworth. In such points the tale may have been modified in passing from Graves to Stokes, and from Stokes to the printed page. In the main its truth is incontestable. I myself heard it from the lips of Graves' cousin, the late Dr. Robert Percival Graves, who referred me to the passage I have quoted. He completed the story as told by Stokes by an appendix which may seem more unlikely still to those who draw limits to human inconsistency. He assured me, and was confirmed by Miss Margaret Stokes, in whose house the conversation took place, that soon after their arrival in the Eternal City, Turner and Graves gave a joint entertainment—a dinner and so on—to their friends in Rome, and that Graves had the greatest difficulty in persuading the artist to allow him to pay his share of the reckoning. Turner was about twice the young medico's age, which gave him some right to be paternal. Hospitality on the part of Turner was a rare indulgence, but ten years before this he had given the picnic on the heights overlooking Plymouth Sound, already mentioned.*

A few years after the giddy honour of an Academy professorship had been conferred upon him, Turner entered into that engagement with Cooke, the publisher of the "Southern Coast," to which we owe so many of his best known drawings. Cooke's publication appeared between 1814 and 1826. It included forty plates after Turner. The connection between the two men was broken, like so

* This occurrence may have given birth to the ill-natured story, so often told on Thornbury's authority, of an opposite proceeding on the part of the artist. According to this reversed version, Turner, after staying for a day or two at a foreign hotel with a companion, levanted one fine morning while his friend was still asleep, telling the landlord that the slumberer would pay for both! Thornbury suggests that Turner was "taking a rise" out of his friend: a dangerous proceeding for one of his reputation in money matters!

many of Turner's partnerships, by a quarrel over money. Late in 1826, Cooke proposed a continuation of the "Southern Coast," and asked for Turner's co-operation. The painter made such unreasonable demands that the proposal came to nothing. We may divine what occurred from a letter addressed by Cooke to Turner on the first day of 1827. This letter throws so strong a light on the painter's way of seeing things when his own pocket was concerned, that, long and well known as it is, it will have to be quoted :—

January 1, 1827.

Dear Sir,

I cannot help regretting that you persist in demanding twenty-five sets of India proofs before letters of the continuation of the "Coast," besides being paid for the drawings. It is like a film before your eyes, to prevent your obtaining upwards of two thousand pounds in a commission for drawings for that work.

Upon mature reflection you must see I have done all in my power to satisfy you of the total impossibility of acquiescing in such a demand ; it would be unjust both to my subscribers and to myself.

The "Coast" being my own original plan, which cost me some anxiety before I could bring it to maturity, and an immense expense before I applied to you, when I gave a commission for drawings to upwards of £400, *at my own entire risk*, in which the shareholders were not willing to take any part, I did all I could to persuade you to have one share, which I did from a firm conviction that it would afford some remuneration for your exertions on the drawings, in addition to the amount of the contract. The share was, as it were, forced upon you by myself, with the best feelings in the world ; and was, as you well know, repeatedly refused, under the idea that there was a possibility of losing money by it. You cannot deny the result ; a constant dividend of profit has been made to you at various times, and will be so for some time to come.

On Saturday last, to my utter astonishment, you declared in my print-rooms, before three persons who distinctly heard it, as follows : "I will have my terms, or I will oppose the work by doing another 'Coast.'" These were the words you used, and everyone must allow them to be a threat. And this morning (Monday) you show me a note of my own handwriting, with these words (or words to this immediate effect) : "The drawings for the future 'Coast' shall be paid twelve guineas and a half each."

Now, in the name of common honesty, how can you apply the above note to any

YARMOUTH: VESSEL IN DISTRESS.

From the Oil Painting by J. M. W. TURNER, R.A.

($34\frac{1}{2} \times 48$)

THE VICTORIA AND ALBERT MUSEUM.



drawings for the first division of the work called "The Southern Coast," and tell me that I owe you two guineas on each of those drawings? Did you not agree to make the whole of the South Coast drawings at £7 10*s.* each? And did I not continue to pay you that sum for the first four numbers? When a meeting of the partners took place, to take into consideration the great exertions that myself and my brother had made on the plates, to testify their entire satisfaction, and considering the difficulties I had placed myself in by such an agreement as I had made (dictated by my enthusiasm for the welfare of a work which had been planned and executed with so much zeal) and of my being paid the small sum only of twenty-five guineas for each plate, including the loan of the drawings, for which I received no return or consideration whatever on the part of the shareholders, they unanimously (excepting on your part) and very liberally increased the price of each plate to £40; and I agreed, on my part, to pay you ten guineas on each drawing after the fourth number. And have I not kept this agreement? Yes: you have received from me, and from Messrs. Arch on my account, the whole sum so agreed upon, and for which you have given me and them receipts. The work has now been finished upwards of six months, when you show me a note of my own handwriting, and which was written to you in reply to a part of your letter, where you say, "Do you imagine I shall go to John o' Groat's House for the same sum I receive for the Southern part?" Is this fair conduct between man and man—to apply the note (so explicit in itself) to the former work, and to endeavour to make me believe I still owe you two guineas and a half on each drawing? Why, let me ask you, should I promise you such a sum? What possible motive could I have in heaping gold into your pockets, when you have always taken such especial care of your interests, even in the case of "Neptune's Trident," which I can declare you *presented* to me; and, in the spirit of this understanding, I presented it again to Mrs. Cooke. You may recollect afterwards charging me two guineas for the loan of it, and requesting me at the same time to return it to you, which has been done.

The ungracious remarks I experienced this morning at your house, where I pointed out to you the meaning of my former note—that it referred to the future part of the work, and not to the "Southern Coast"—were such as to convince me that you maintain a mistaken and most unaccountable idea of profit and advantage in the new work of the "Coast," and that no estimate or calculation will convince you to the contrary.

Ask yourself if Hakewill's "Italy," "Scottish Scenery," or "Yorkshire" works have either of them succeeded in the return of the capital laid out on them.

These works have had in them as much of your individual talent as the "Southern Coast," being modelled on the principle of it; and although they have answered your purpose, by the commissions for drawings, yet there is considerable doubt remaining whether the shareholders and proprietors will ever be reinstated in the money laid out on them. So much for the profit of works. I assure you I must turn over an entirely new leaf to make them ever return their expenses.

To conclude, I regret exceedingly the time I have bestowed in endeavouring to

convince you in a calm and patient manner of a number of calculations made for *your* satisfaction; and I have met in return such hostile treatment that I am positively disgusted at the mere thought of the trouble I have given myself on such a useless occasion.

I remain,

Your obedient servant,

W. B. COOKE.

This letter is one of the most important pieces of evidence we have as to Turner's character. It is, no doubt, an *ex parte* statement, and one which must be accepted or not according to our ideas of its credibility, and of the manner in which it is put together. To me it appears transparently honest. Its clumsy periods suggest no sort of doubt as to its writer's wish to be fair, or as to the painter's actual conduct. On the other hand, when carefully considered, it confirms the impression of puzzle-headedness, rather than of conscious dishonesty, we receive from other acts of Turner. To stand by a bargain and comprehend that the lion's share of the profit goes to the taker of the risk, argues a developed commercial intelligence, which Turner, with all his money-making, certainly did not possess. "He that sweareth to his neighbour and disappointeth him not—though it were to his own hindrance—shall never fall," was not his guiding principle. He shared the narrowness of his class in such matters, and when he found a bargain turning against himself, he thought that a sufficient proof of its want of equity, and justification enough for its forcible revision. The "Southern Coast" had been a great success. Turner had not only been paid for his work; he had shared in the dividends, and, in his broody way, had no doubt said to himself, "These dividends are going to other people besides me, and they are all coming out of my drawings. I am being paid too little." At one time or another he quarrelled with nearly all the engravers who were in immediate relations with him, with Charles Turner, Lewis, the

GRASSMARKET, EDINBURGH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(6⅝ × 9¾)

In the Collection of
THOMAS BROCKLEBANK, Esq.

Cookes, John Pye, &c., which makes it impossible to suppose the fault lay elsewhere than with himself. And yet, in spite of all this, it would, I think, be stupid to infer that the painter was deliberately and consciously dishonest. His mental limitations must be taken into account on both sides of the ledger. His inability to organize thought or to grasp the structure of language, gives us the right, or rather makes it our duty, to assume a similar incapacity in the judgment of affairs. The want of logical development, of true affiliation, which marked his attempts to express himself in words, affected his vision in other ways, and made it impossible for him to grasp all the bearings of a transaction in their true relations. We have a right to believe that, if he could have seen his more equivocal proceedings in business matters with a clear eye, he would have shrunk from them as decisively as he did from meannesses of other kinds.



COLCHESTER.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 × 16)

In the Collection of
W. LOCKETT AGNEW, Esq.



CHAPTER VI.

Turner's central, experimental period—"Sun rising in a Mist"—"Venus and Adonis"—"Crossing the Brook"—"Hannibal crossing the Alps"—"Field of Waterloo"—"A Frosty Morning"—"Hulks on the Tamar"—"Dordrecht"—"Apollo killing Python"—"Dido building Carthage"—"Bay of Baiæ"—Culmination of his Second Manner in the "Ulysses deriding Polyphemus"—Momentary return to it in 1835 with the three "Burnings of the Houses of Parliament," and again in the "Fighting Téméraire" of 1838—Early Symptoms of his last Manner.

THE careers of nearly all great artists are readily divisible into periods, but, of course, the boundaries are never sharply marked. One manner dovetails into another, and the new ideal has generally to struggle for a time with the notion it supersedes before making good its footing. No painter developed more continuously than

Rembrandt, whose progress forms, in a way, the chief exception to the period rule. From his first known efforts of laborious construction down to those easy and open pages we now prize so highly as the final deductions from his fifty years of experience, his general progress was so unbroken that his pictures can be dated, almost, to months instead of years. And yet even Rembrandt would hark back now and then, and among his "forties" we can discover a picture here and there which at first sight suggests a "thirty." Also *vice versâ*. The tight handling of his youth is varied occasionally by a prophetic incursion into breadth, so that a student of his manner can by no means put aside distrust. It is the same with Turner. The Englishman's periods are unusually distinct, if we compare them by their middles. The ruling, or at least pervading, principle of each is different in kind from the other two. But they are not sharp at the edges. If you put your hands together, with the fingers intermingled in the centre, they will give you a map of the boundary dividing one of Turner's periods from another. The palm of your left hand represents his middle time; the dove-tailed fingers stand for the years between 1830 and 1839; the palm of the right hand for those between 1839 and his death. And this is no less true of the transition between his first period and his second. To find the earliest experiment with the style which dominated his work between 1820 and about 1835 we must go back to 1807, when he painted the "Sun rising in a Mist," or at least to 1812, when he exhibited the "Hannibal crossing the Alps."* In both of these light and its impediments are studied, in the second in combination with a dramatic human incident. On the other hand, the "Venus and Adonis," of about 1806–1808, the "Crossing the Brook," of 1815, the "Orange Merchantman," of 1819, belong essentially to the com-

* It is significant of the change which has come over people's ideas about art, that when it was exhibited, the great accusation brought against this "Hannibal" was that no one could understand it. Now-a-days it would be accused of being too comprehensible!

SHOREHAM.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(8⅜ × 12½)

In the Collection of
IRVINE SMITH, Esq.



petitive phase of his art, and give but very slight hints of those preoccupations on which the individuality of his later style depends.

Perhaps if we attempted a really scientific division, we should have to abandon the usual arrangement and recognize that, classed by essentials, Turner as an oil painter had only three periods: that of his youth, when he was learning; that of his manhood, when he was experimenting; and that of his late maturity, when he was letting loose his soul. From the first year of the nineteenth century down at least to 1829, when he painted the "Ulysses," he was more various, more objective in a sense, more easily affected by what he saw and heard, than any great painter had ever been before. No more striking instance of the way in which he varied can be given than the fact that in a single year — 1811 — he produced three such dissimilar things as "Mercury and Herse," "Apollo Killing Python," and "Somerhill." To trace the final causes of his pictures we have to look, not to the spontaneous fertility of his own brain, but to all sorts of suggestions coming at him from without; to hints contained in other peoples' pictures, in historical events and incidents which passed before his own eyes, in his few favourite books. It was not until he had exhausted his experiments that he settled down to feed upon himself, to bring unity out of sincerity, and to create an art which recalls neither the work nor the play of any other man whatsoever.

But if no very deep distinction can be established between what are commonly called the first and the second periods of Turner, a working division based on his advance in courage, in technical skill, and, of course, in familiarity with nature, may take its place. His extreme dependence for an objective on the work of other men gradually gave way; such things as the "Venus and Adonis," the "Crossing the Brook," the "Garden of the Hesperides," and the "Orange Merchantman" were superseded by, or rather were more widely interspersed among, pictures whose inspiration, though external,

was not filtered through other personalities. Year after year the pictures inspired by some grandiose scene, or by some picturesque vision of the painter himself, increase in number, until the characteristic Turner is no longer a personal triumph over another man, but a vigorous and unprecedentedly copious illustration of a mood of nature.

But before going on to the more characteristic productions of his middle period, it may be convenient to say what has to be said of those two pictures in which Turner treads with a success unrivalled elsewhere, in the footsteps of Claude and Titian. "Crossing the Brook" was inspired by such Claudes as the small "Annunciation" now in the National Gallery, the picture Sir George Beaumont used to take about with him wherever he went, and the once famous "Altieri Claudes" which used to be at Leigh Court. The scene is in the lovely valley of the Tamar, not far from Plymouth, but the details recall Italy rather than Devonshire. The beautiful tree on our left is Turner's usual hybrid between a stone pine and a Scotch fir; the flat-roofed mill in the valley is Italian, so are the squared stones, *débris* from some classic bridge or temple, in the foreground. It is only in the deep, leafy lanes and the two girls at the crossing, that England peeps out. The colour is the modified monochrome of Claude, and the painter's conscious diligence has been given, in the main, to the long-drawn-out distance which seems to start the eye on a journey round the world. The great beauty of the picture lies, however, in its form, in the pattern made by its leading lines, and in the easy grace with which the arabesque is carried down through the canvas. In its present position in the National Gallery, "Crossing the Brook" scarcely excites all the admiration it deserves. The greyness of its colour and the extreme delicacy of its gradations demand a setting of their own, and suffer from the proximity of things like the "Caligula's Palace and Bridge," the "Orvieto," and the "Childe

ASHBY-DE-LA-ZOUCHE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11⅝ × 17¾)

In the Collection of
W. LOCKETT AGNEW, Esq.



Harold's Pilgrimage." It is a pity Turner did not name it in his will, instead of the "Carthage," as his champion against the Lorrainer. It would have looked well beside the silver of the "Bouillon Claude," and would have more than held its own with the replica of Doria's famous "Mill."

Of all Turner's *pasticcios* the picture reproduced in our Frontispiece seems to me the most artistic. Based frankly on Titian's "Death of Peter Martyr"—which Turner, by the way, must have seen in Paris—it depends for its intimate æsthetic constitution on what the painter himself puts into it. His borrowing is confined to such matters as would lose their value if not completely digested. The idea, taken from the Venetian, is that of setting a main group of figures, painted in high tones, and large enough to dominate the whole, against a low-toned background of soaring trees and threatening sky, of echoing the chief light in detached figures higher up the canvas, and of depending for unity of design on a certain easily perceived but quite indescribable harmony between the forms movements, and gestures of everything put upon the canvas. All this was gathered from Titian, but the gathering would have been of no avail had it not been done with a completeness of sympathy amounting to a momentary identity of sense between the two men. For Titian's interest never nods; his design is significant in every inch, significant to such a degree that the waving tree stems in the background seem to take sides in the deed of violence going on before them. No space of the canvas is idle,* every part of it is active in producing the final unity. Unless Turner were to baldly copy, he had to do this all over again, in a way that was his own, but might almost have been Titian's. He did it triumphantly. The pattern of his

* I am speaking of the "Peter Martyr" as if it were still among the glories of the Venetian Dominicans. The reader will remember that it perished when the Chapel of the Rosary, in SS. Giovanni e Paolo, was burnt in 1867. It had already suffered much, for it had travelled to Paris in the wake of Bonaparte, and had there migrated from panel to canvas.

background produces the same kind of effect as that of the "Peter Martyr," and yet it is new. And so with all the rest. One general idea governs both pictures; they might hang as pendants to each other, so far as scope, design and pictorial intention go. But we cannot deny the credit of originality to the Turner, for the new unity implies a new creation.

In colour the "Venus and Adonis" seems to me the masterpiece of Turner's early period. Its low tones have unusual depth and clearness. Unhappily the flesh tints are less satisfactory, while it is heartbreaking to see how little care he has given to the drawing of the two chief figures, or even to their establishment on the canvas in reasonable proportions. Turner's judgment here played him false. Figures of this size, and so placed, are no *étoffage*, they constitute the eye of the picture, and should have received a corresponding amount of thought. In none of his pictures, not even in the "Phryne going to the Bath as Venus," do we miss so greatly the will to put his command of the human figure into action as in this "Adonis." If he had called up but a little of the curiosity informing the life-studies in his pocket-books, he would have created a work of art our pleasure in which would have been without alloy. The "Venus and Adonis" was put down to 1806 in the Novar sale catalogue of 1878. The latest possible date is between 1810 and 1812. I myself incline to the earliest date, partly because, in spite of all its richness, certain habits of brush which belong to the painter's early time are to be traced in it: partly because it seems to be so probable that Turner saw the "Peter Martyr" in Paris in 1802, on his way to Savoy, and that he followed its inspiration before he had time to forget. The "Venus and Adonis" was never exhibited until Turner sent it to the Royal Academy in 1849.*

To the years following the "Venus and Adonis" and "Crossing the Brook" belongs a certain group of pictures which holds a singular position

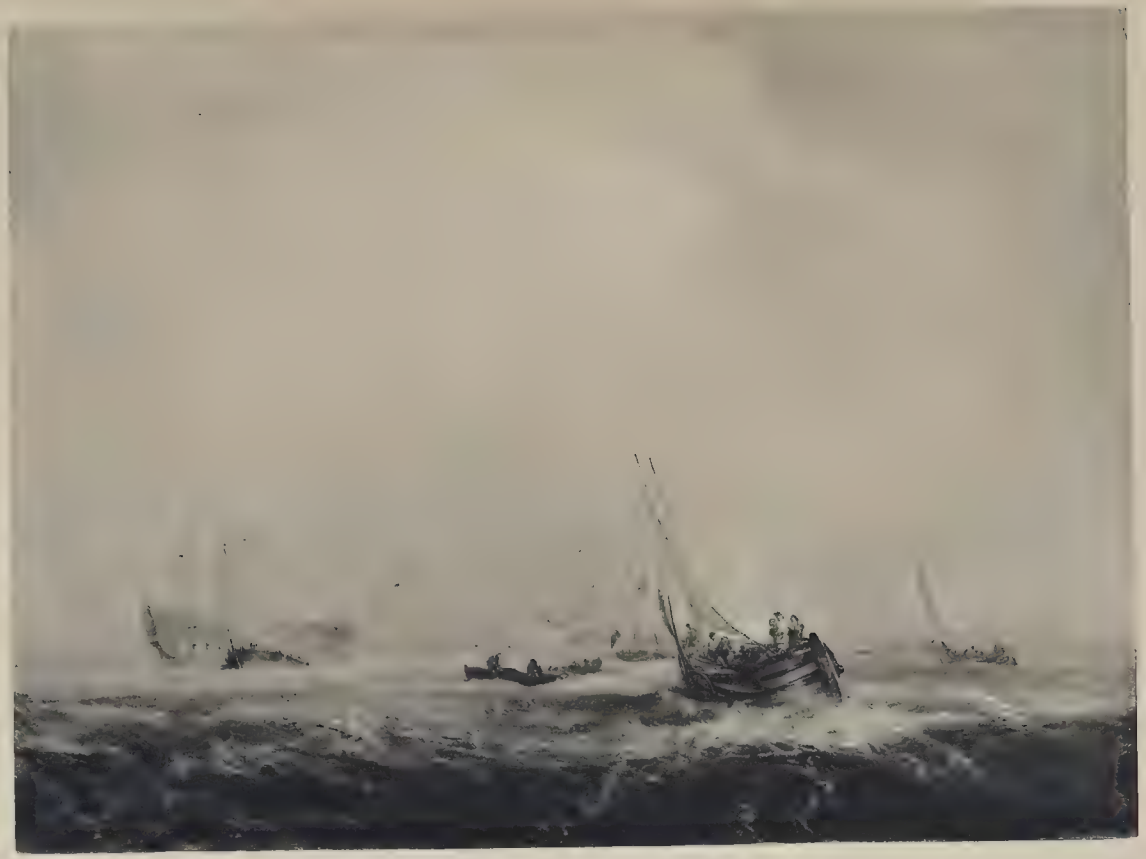
* It is now the property of Sir Cuthbert Quilter, Bart., M.P.

VAN GOYEN AT ANTWERP.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 × 48)

In the Collection of
H. C. FRICK, Esq.



in Turner's work. As representatives of the group we may take "St. Mawes, Falmouth Harbour," "Abingdon, Berkshire," "Windsor," and the "Cottage destroyed by an Avalanche," in the National Gallery; "Hulks on the Tamar," and the "Petworth" of 1810, at Petworth; "Dordrecht," at Farnley; "Whalley Bridge and Abbey," and the "High Street, Oxford," at Lady Wantage's; and "Oxford, from the Abingdon Road," which used to belong to Sir John Fowler. From these pictures, and others of the same class, Turner's contemporaries might have been forgiven had they gathered that he was settling down to a sober, unambitious, but by no means prosaic style of his own. Putting aside the inevitable thought of Cuyp in the "Dordrecht" and an echo of the same influence in the "Hulks on the Tamar," all the pictures of this group are marked by a certain impartiality, an effort, as it were, to hold the balance even between the various constituents of natural beauty. He appears to have suddenly determined to give nature's sobriety a hearing. Setting aside his early studies, he had never worked with such humility before. In these pictures he puts aside artificial tricks of treatment, and trusts entirely to his native taste. As a consequence he has produced a singularly faultless series of works, a series we find it very difficult to criticize, although, from a positive standpoint, they fail to move our feelings as do some of his less judicial statements about the face of nature. Pictures of the class I am now alluding to appeared at intervals between 1810 and 1818. It would not, I think, be unfair to say that they represent the studious side of his mental activity during those years, just as "Venus and Adonis," "Crossing the Brook," "Apollo killing Python," and "Dido building Carthage," represent its inventive side.

The first important indication of a new and personal view was given in the "Snowstorm: Hannibal and his Army crossing the Alps." This was at the Academy in 1812, an appropriate year, for it was that of the modern Hannibal's invasion of Russia. No doubt, as we see the

"Hannibal" now, it is sunk from what it was, but even in its first youth it can never have raised such visions of death and disaster on a huge scale as even the lines of Turner himself. Turner was a great painter, and, we are told, no poet, and yet the lines he extracted from the "Fallacies of Hope" to embellish the catalogue suggest a grandeur of catastrophe unreached by his brush:—

> Craft, Treachery, and Fraud—Salassian force—
> Hung on the fainting rear! then Plunder seized
> The victor and the captive—Saguntum's spoil
> Alike became their prey; still the Chief advanced,
> Look'd on the sun with hope—low, broad, and wan;
> While the fierce archer of the downward year
> Stains Italy's blanched barrier with storms.
> In vain each pass, ensanguined deep with dead,
> Or rocky fragments, wide destruction rolled;
> Still on Campania's fertile plains he thought,
> But the loud breeze sobb'd, "Capua's joys beware!"

The change of a letter or two here and there would turn these lines into a more than passable specimen of blank verse as it was understood in Turner's youth, and the two lines—

> While the fierce archer of the downward year
> Stains Italy's blanched barrier with storms,

are enough by themselves to refute those who hold the usual extreme opinions as to Turner's illiteracy. Simple they are not, but the allusion to Sagittarius is not too far fetched, and they are sonorous and full of colour. The picture itself is grandly conceived, but really paint is incapable of the task Turner set it. A blinding storm among the glaciers of the Alps, with the sun behind it waiting to spring, and the Carthaginian army, elephants and all, toiling like a wounded snake among the gulfs below—how could paint do anything but betray its own limitations when set to realize the visions called up even by such bald words as these? Twenty years later Turner might have done

CROSSING THE BROOK.

From the Oil Painting by J. M. W. TURNER, R.A.

(76 × 65)

THE NATIONAL GALLERY.



a little more justice to his own conception, for by then he had painted the "Ulysses and Polyphemus," and had grasped the necessity for turning paint into light, if it were to keep pace with poetry. In 1812 his idea was to bring a human incident and a mood of Nature into dramatic unity. The double title of his picture, "Snow-storm: Hannibal crossing the Alps," shows this, and the picture itself, dulled and faded as it is, proves that he thought he had done all that had to be done as soon as suggestion was complete. This method of conceiving a picture, this welding, in a single imaginative act, of human accident to some phase of Nature, could only be used at those rare moments when all the artist's powers were at their best. His imagination had to be at a white heat to make the joint. It was only now and then that the invention which provided the central theme, the vision which saw its appropriate setting, and the hand which realized, were all on fire together. Then Turner touched his apogee, and produced those five or six pictures of his middle period which give him a class to himself, and set him apart from all other landscape painters. In any case the "Hannibal" is a forerunner of the mature Turner. It owes as little as anything he ever did to what other men had done before him. We can scarcely say as much of the "Frosty Morning," for old Crome had been sending very similar things to the Academy for the years immediately preceding 1813, to which it belongs. The charm of "A Frosty Morning" lies in its sincerity. The picture is really a study. There is no apparent composition—nothing more than the selection of a happy moment; the passion indulged is satisfaction with Nature as she is, not the usual Turnerian *mélange* of an adoring curiosity about Nature, with a determination to improve her looks. For the last twenty years this picture has enjoyed a reputation which I cannot help thinking beyond its deserts. The whirligig of time brought its method of conception into vogue, and it came to be credited with a prophetic as well as with an

artistic meaning. Turner was supposed to have foreseen the phase of development to which it belongs, whereas he was in reality showing that he could assimilate yet one more external style, and paint a Crome as well as Crome himself. In this, I think, he failed, for not only is the "Frosty Morning" inferior to a good Crome in design, it is without the vivacity of handling and the luminous purity of paste the Norwich master would have given it.

Turner's finest period, taken as a whole, was no doubt his last, by which I mean the few years which intervened between 1838, the year of the "Fighting Téméraire," and the patent setting in of decay. His work of this time has an æsthetic quality, a simplicity of purpose, a unity of inspiration, which are new. It has at last thrown reminiscence overboard, and has become the spontaneous expression of the individuality of the man himself. We are done with echoes; the haunting voice which whispered so often, as we pondered over some triumph of his earlier time, "You have seen it before," is silent, and before such pages of romance in colour as the "Sol di Venezia" or "Approach to Venice" we feel no temptation to think of any hand but his. But in spite of all its unity, this final period never rises to the imaginative heights which occasionally mark the years between 1820 and 1840. The impulse which drove him to paint "Hannibal crossing the Alps" must be credited with the boldest and most triumphant flights of his fancy. In 1822-3 he painted the "Bay of Baiæ: Apollo and the Sybil"; in 1828-9, "Ulysses deriding Polyphemus"; in 1838-9 the "Fighting Téméraire." The "Ulysses" and the "Téméraire" have no parallel in the rest of his work. They each clothe a sentiment in a robe of colour for which the last powers of the palette have been drawn upon. The moving hint for each came, of course, from outside; I cannot doubt that Titian's "Rape of Europa" inspired the "Ulysses," and we know that fact and Stanfield suggested the "Téméraire." But the hint counts for no more than it ought to in either picture. Their splendour is Turner's own,

A FROSTY MORNING.

From the Oil Painting by J. M. W. TURNER, R.A.

(45 × 69)

THE NATIONAL GALLERY.



and may be taken as the culmination of the dreams by which he was governed during his prime. The "Bay of Baiæ" is not so singular. It is one of a class which includes the "Caligula's Palace and Bridge," the "Childe Harold's Pilgrimage," the "Golden Bough," and a few other things besides. It is, however, to my mind, the best of its own particular class, and may be taken as representative of the rest.

It is also the earliest. It was at the Royal Academy in 1823, six years before the "Ulysses" and sixteen before the "Téméraire." One of Turner's ideals is here more completely fulfilled than elsewhere. The general pictorial aim is identical with that of "Crossing the Brook," for the obvious desire in both is to realize the beauty of a wide country under the sun, to suggest plane after plane, to follow the light through vapour, to produce in short on the lingering eye the same effect as the trend of the Italian coast or the long green valley of the Tamar under a noonday sun. Otherwise the two pictures cannot be put in the same class, for "Crossing the Brook" would not have been painted if Claude had never lived, while the "Baiæ" is Turner alone. And being Turner it is more complete, for it embodies no surrender. The whole picture, from the top of the canvas down to the lower edge of all we can fairly include in the middle distance, is a dream of beauty. The falling curves of the land, the colour, the infinity of the half-suggested detail, the diaphanous veil of silvery mist lying low on the sea and creeping up the sidelong valleys, tempt us to sit before the canvas exactly as we should be tempted by the scene in nature, if we could only find it. The foreground is less successful, because used as a support to the rest. Its purpose is to keep the distance in its place, to enhance the delicacy of the colour gradations by contrast with its rather hot browns, and to enforce the artist's intention that his distance should be his picture. The placing of the figures, strongly silhouetted against the most delicate passages in the background, is governed by the same idea. In later

years Turner was to find out that depth can be won in a painted landscape as it is in nature, by having the foreground as simple and full of light as the sky above it. In 1823 he was still affected by the Dutch tradition which required a picture to end below in a band of shadow. I should like, if I could, to justify my preference of this "Bay of Baiæ" before any other oil picture by Turner in which his aim was primarily, if not solely, to reproduce the existing beauties of nature. But I can find no words in which to do it. As I have said before, Art is not to be explained in any language but its own. The qualities which give this canvas so keen an appeal can only be perceived, they cannot be translated into a foreign tongue. I can only say that the forms seem to me more gracious, the colour more delicately true, the *enveloppe* more unerringly sustained, than in other things of the same class. Unhappily the picture is slowly perishing. Within my own memory great changes have taken place in it. Much of the lovely, opalescent colour on the distant capes has darkened, and all across the horizon the surface seems to be slowly sinking. The mischief is not so disastrous as in the "Childe Harold's Pilgrimage," where the landscape at its junction with the sky is now a ghost. But the progress of decay is fast enough to make us inclined to whisper "goodbye" every time we turn away from the canvas.

Six years later than the "Bay of Baiæ,"* the "Ulysses deriding Polyphemus" was at the Royal Academy.†

Taken as a whole, it is probably the masterpiece of Turner. It combines his various ambitions with a greater felicity than we shall ever find again. The dramatic side of the conception is the complement of the pictorial, and *vice versâ*. There is no hiatus between the two.

* In the interval Turner painted "Dieppe Harbour" (1825), "Cologne," "Arch of Titus," "Mortlake—Morning" (1826) (See Plate), "Pas de Calais," "Port Ruysdael," "Rembrandt's Daughter," "Mortlake—Evening" (1827) (See Plate), "Morning of the Carthaginian Empire," "Cowes," "The Birdcage," "Orvieto," "Jessica" (1828). † See Plate.

ULYSSES DERIDING POLYPHEMUS.

From the Oil Painting by J. M. W. TURNER, R.A.

(51 × 79)

THE NATIONAL GALLERY.



They are focussed at the same point, and their separate powers are each carried out to the end. If Turner had thought only of Homer as he contrived the painted story, and of nothing but colour, light and pattern as he schemed the decorative page, he could scarcely have done more several justice to each; and yet the end is unity, and the driving home of one definite impression. It may seem fantastic to bracket Turner with Hogarth; and yet I do not know where, in English art, we are to look for an example of inter-dependence between story-telling and picture-painting that can live beside the "Ulysses," unless we turn to the "Rake's Progress" or the "Marriage à la Mode." There again we shall find stories told in details which also make a pattern, in details which by colour, form, and position in the plane, build up pictorial unity at the same time as they inform us what the puppets on the canvas have been doing and are about to do next. The story, as Turner tells it, of how Ulysses chaffed Polyphemus is simple, stirring, and Homeric; the design is superb, and the colour touches the limits of achievement. The one defect, the point at which Turner's deficient *virtuosité* peeps out, is the perverse constitution of some parts of the crust. The sky is vapour and light, the sea is water, the sun a blazing conqueror come to work his daily miracle, the ships are living things shaking out their wings to fly, the Cyclops the mysterious shadow, dying in the dawn, that he ought to be. And the centre of all this glory, the mass which should form its eye, is but a slab of yellow ochre! The mainsail of the hero's ship, the quivering canvas which we look to see hanging like a ghost between the blazing sunrise and the cool lights reflected from the western sky, is dead and decaying paint. Is this hypercriticism? I do not think so, for the fault is ruinous—and characteristic. It was only rendered possible by that indifference to, or at least insufficient solicitude for, the intrinsic powers, the essential capacities and limits, of his material, which Turner so often betrayed. Come what may, a painter should never lay bare the weakness of paint. He should never allow us to feel that his aim has been missed because

it was beyond the range of the substance he was using. Turner often made this inevitable by trying to render things which art can only suggest, such as luminous vapour, and the uncountable atoms of water which carry the sunshine all about us. Such a proceeding opens the door to disillusion, although it implies ambition and a consuming love for nature. It argues a deficient tenderness for paint itself, and so leads to such disasters as the yellow ochre mainsail in the "Polyphemus."

Ten years after the "Polyphemus," Turner painted the most popular of all his pictures, "The Fighting Téméraire tugged to her last berth to be broken up" (See Plate). The Téméraire was the second ship in the weather line at Trafalgar. She immediately followed the Flag Ship into action, and it was in hailing her deck, and ordering her commander, Captain Harvey, to keep his proper station, "astern of the Victory," that Nelson's voice was heard for the last time outside his own ship. In the battle itself, the Téméraire received the surrender of the Fougueux, and lost one hundred and twenty-three of her men. She was sold out of the service in 1838, and taken to Rotherhithe to be broken up. It was during this final journey that Turner saw her. He and Clarkson Stanfield and some other artists had been on an excursion to some down-river haunt, when, on their return, they passed the little throbbing tug with the gaunt bulk of the old battleship behind her. "There's a fine subject," said Stanfield. The Téméraire was only sold out of the service in the middle of August, 1838, and the picture was at the Academy eight months later, so Turner lost no time in taking the hint.

The "Téméraire" happily combines three different sorts of appeal. As a work of art it gratifies the artist, as a page of history it excites the lover of his country, as a reproduction of external beauty it delights the eye seeking to renew the pleasures of contemplating nature. Its greater popularity than its predecessor of ten years before arises, no doubt, from its patriotic appeal. It is more amusing

to an Englishman to be reminded of the naval prowess of his country than to be called on to brush up his memories of the Odyssey. Apart from this, the picture, beautiful as it is, represents a less forceful moment in the painter's life than the "Polyphemus." Its success depends more upon the value of the external hint, and less upon the genius with which that hint is carried out. There is nothing to correspond to the wonderful design of the earlier picture; on the other hand, the colour, if less gorgeous, is quite as subtle and melodious. It follows a scheme of which Turner was fond at this time. On the left, the canvas is a blaze of reds and yellows, while the right is cool and blue. This division, in its sharpness, was possibly suggested by his experience with the fire which destroyed the Palace of Westminster in 1834. This fire he painted at least three times,* from the Lambeth end of Westminster Bridge and from a point near to where the Charing Cross Bridge now touches the Surrey bank. All three canvases are cool and blue on their right, red and flaming on their left. These pictures have never been popular, and yet as æsthetic conceptions they may be called *éclaireurs* for the "Téméraire."† While preserving the same idea in the latter picture Turner avoids the loss of interest to which it led in the two fire subjects. The sun is sinking in a blaze of crimson and gold, but over the rest of the canvas there is as much light as would mean a sun not much sunk from noon in an average landscape. The expedient is artificial, but its success is not to be gainsaid. Our reason may protest against making the sun, and the sky in its neighbourhood, lower in tone than the objects which are only rendered visible by its light; but our feelings justify the ruse, and

* One picture is in the possession of Mr. Victor Marshall, of Monk Coniston, at the head of Coniston Lake; another, different in its point of view, belongs to Mr. Arthur Sanderson, of Edinburgh; a third to Mr. Holbrook Gaskell, of Woolton Wood, Liverpool.

† In his water-colours Turner was much given to putting both sun and moon into the picture, and to opposing a broad, warm, sunlit space on the one hand, to a little field of blue, set about the moon, on the other. The habit amounts to a trick, so mechanically does he sometimes use it.

force us to accept the picture in which it occurs as one of the most organic things Turner ever did.*

Between the "Polyphemus" and the "Téméraire," that is, between 1829 and 1838, Turner's manner swung backwards and forwards, producing now a picture that held chiefly by the principles of his middle period, now one that foreshadowed the vague splendour of his later years. Even before the "Polyphemus" he had painted one or two things in which everything was sacrificed to the suggesting of light, to the rendering of a visible atmosphere. The most notable, perhaps, are the two Mortlake pictures, views of the home of Mr. William Moffat, seen from opposite points and at the two extremes of the day. Here, no doubt, he was fulfilling a commission, painting, in fact, portraits of a garden, and that a garden which precluded anything in the nature of picturesque design. He has done his best with the data, and organized as happy a pattern as the conditions, perhaps, would allow. As to that, however, one hesitates to be positive, seeing what a much better design Hobbema wove similar materials into in his "Approach to Middelharnis." That Turner felt the difficulty is shown, I think, by the extreme solicitude he has lavished on the drawing of the trees, and above all on the rendering of the morning and evening atmospheres. Here memories of Cuyp seem to have revived, and driven him to put all his knowledge into the production of something which falls little short of absolute illusion.

In some ways these two pictures tell us more of the difference between Turner and other artists than anything else he did. Their *naïveté* of conception, the simplicity with which he has accepted the shape of the place, and confined his own genius to the task of

* The "Fighting Téméraire" was engraved by J. T. Willmore, and a comparison of his plate with the original picture reveals a curious discrepancy between the two. In the picture the mast of the steam-tug is abaft the funnel, an impossible position. In Willmore's plate the mistake has been rectified, and the two uprights transposed, to the advantage of the composition as well as to the satisfaction of any sailor critic.

MORTLAKE TERRACE: EARLY SUMMER MORNING.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 47)

In the Collection of
S. G. HOLLAND, Esq.



providing an *enveloppe*, is almost pathetic. There is no design, no selection from the standpoint of general form, no preference of one detail before another. A detailed comparison of such docility as this with the fidelity of Girtin, would throw a flood of light on the two men's artistic dispositions, and would, I think, justify the contrast I drew in a former chapter. It is interesting to know that to a critic so perspicacious as Bürger, these Thames-side pictures appeared to deserve a place among the finest things in art. I cannot refrain from quoting what he says :—

"Par exemple—et c'est là le chef-d'œuvre, celui que je prendrais pour me représenter le génie de Turner dans sa franchise tout exceptionnelle, et absolument dégagé de tout influence des anciens maîtres, — 'Barnes Terrace,'* sur la Tamise, tableau de moyenne proportion. . . . . Cette terrasse, ou plutôt ce quai sur le bord de la Tamise, est pris d'affilée, comme certaines vues des canaux de Venise par Canaletti : le parapet, de travers en travers de la toile, avec une rangée d'arbres, assez grêles : on ne voit que cela. A droite, en bas du parapet, doit couler la Tamise, et à gauche, le long de la chaussée, on peut supposer des *rows* de maisons, mais il y a trop de soleil, irradié dans une atmosphère brumeuse et poussiéreuse, pour qu'on puisse discerner ce qui est à l'entour. Ce qu'on voit des arbres et des pierres est enveloppé et dévoré par la lumière ; tout semble être la lumière même et jeter aussi des rayons et des étincelles. Claude, le suprème illuminateur, n'a jamais rien fait d'aussi prodigieux."†

The later of these two pictures, the "Evening," was painted, or at least exhibited, in 1827, a year which saw at the Academy two more echoes of Dutchmen, almost the last he attempted. These were the "Rembrandt's Daughter," already alluded to, which hangs at

* These two pictures, both representing the same place, used to be known as "Mortlake, Summer Morning," and "Barnes Terrace, Summer Evening" (See Plates).

† "Trésors d'Art en Angleterre," p. 425 (Third Edition, Paris, 1865).

Farnley, and the still franker *pasticcio*, "Port Ruisdael,"* which has lately crossed the Atlantic. In 1835 he exhibited two "Burnings of the Houses of Parliament," and in 1839 the "Téméraire," which, as I have already suggested, was a happier application of the same pictorial idea. On the whole, however, the pictures painted after 1830 strongly foreshadow his latest manner. A few, such as the "Mercury and Argus"† of 1836, have an air as though they had been conceived years before they were painted; but as a rule unity of intention, at least, now becomes more and more his characteristic to the end. His seizure upon some one particular effect anticipates the impressionists, and leads in not a few cases to absolute disaster. Probably the first picture in which his new way of seeing things ended in a balanced work of art was the "Orvieto," which is supposed to be the "small three feet by four," finished "to stop their gabbling," in Rome, in the summer of 1828.

The years from 1830 to 1840 are marked, no doubt, by an extraordinary changeableness in Turner's art. We find exhibited at each Academy pictures which seem to have been suggested by divergent notions of what paint should do. The following list of the more notable things belonging to this decade is enough to prove this:—"Yarmouth,"† "Caligula's Palace," "Vision of Medea," "Lord Percy under Attainder," and "Watteau Painting," of 1831; "Childe Harold's Pilgrimage," "Landing of the Prince of Orange," "The Fiery Furnace," and the Soane "Van Tromp" of 1832; "Canaletto Painting," "Antwerp: Van Goyen looking for a Subject,"† the Sheffield "Van Tromp" and "Quillebœuf," of 1833; "The Fountain of Indolence," "Golden Bough," "Venice" (John Naylor, Esq.), "Northumberland Wreckers," and "St. Michael's Mount," of 1834; "Ehrenbreitstein," "Hastings" and "Burning of the Houses of Parliament," of 1835; "Piazza di S. Marco,"† "Rome from the Aventine," and "Mercury and Argus,"†

* See an interesting note upon this picture in The Art Journal for 1900, p. 288. † See Plates.

MORTLAKE TERRACE: SUMMER EVENING. Also known as BARNES TERRACE.

From the Oil Painting by J. M. W. TURNER, R.A.

(36 × 48)

In the Collection of
MRS. ASHTON.



THE DAY AFTER THE STORM.

From the Oil Painting by J. M. W. TURNER, R.A.

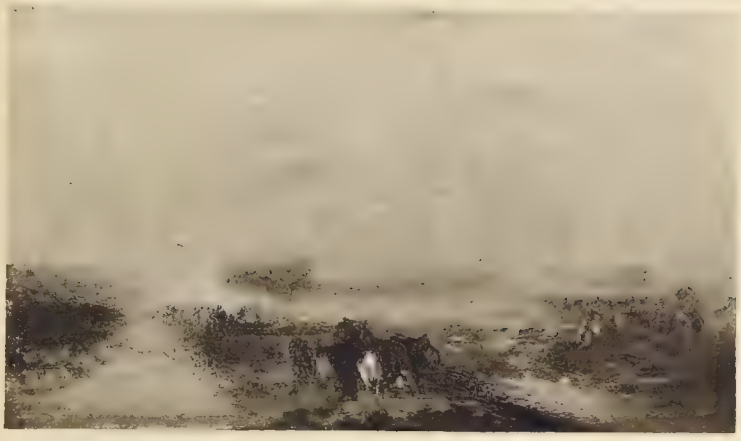
(12½ × 21)

In the Collection of
S. G. HOLLAND, Esq.

of 1836; "Apollo and Daphne," "Hero and Leander," "Grand Canal" (T. Brocklebank, Esq.), and "Regulus," of 1837; "Phryne," "Modern Italy," and "Ancient Italy," of 1838; "Téméraire,"* "Modern Rome: the Campo Vaccino,"† "Agrippina Landing with the Ashes of Germanicus," and "Proserpine," of 1839; "Bacchus and Ariadne," "Venice: La Giudecca,"* "Slave Ship," and "Rockets and Blue Lights,"* of 1840. The list is surprising. And yet I think it shows clearly the drift towards unity, the satisfaction with one moment, one note of Nature, and one technical scheme, which was to be the characteristic of the master's last years of unimpaired efficiency.

* See Plates.

† This picture is the true pendant to the "Agrippina." It has sometimes been confused (*e.g.* by C. F. Bell, "Exhibited Works of J. M. W. Turner," pp. 130 and 137) with "Rome from the Aventine," which also belongs to Lord Rosebery.



THE PIAZZETTA, VENICE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(9⅞ × 12)

THE NATIONAL GALLERY OF IRELAND.



CHAPTER VII.

TURNER AS A WATER-COLOUR PAINTER.

TURNER'S course as a water-colour painter does not follow his track as a master of oil. It shows more independence in its origins and more logic in its evolution than his work in the heavier medium. At first, of course, it was the outcome of great industry and a keen interest in nature, expressing themselves in forms that were mainly borrowed. But, as time went on, it became freer, more spontaneous and more sincere. After about 1804, the reference to Girtin, and even to men who were unworthy to tie Girtin's shoes, disappeared, and a great art began to expand on its own stem. Unfortunately, as Turner's powers in water-colour increased, he withdrew their results from the public eye. Between 1804, the year of the large "Edinburgh from

the Calton Hill,"* and the end of his life, he only exhibited fifteen drawings in London altogether. Five of these were in the year 1815, and one of the others, "The Funeral of Sir Thomas Lawrence," was a mere note from memory, exhibited for its actuality. As soon as he had established himself, in short, as an oil painter, he seems to have withdrawn as a painter in water-colour, and to have purposely refrained from any sort of public rivalry with its exclusive professors. The foundation, or at least the first exhibition, of the Water-Colour Society took place in 1805. The coincidence of date with Turner's practical disappearance as an exhibitor of drawings was not, perhaps, entirely accidental. The workings of his mind are difficult to follow, but one may imagine reasons why the creator of an art, as he may without extravagance have considered himself, should hold aloof from any appearance of rivalry with his own disciples.

However this may be, his career as an exhibitor of drawings ends, to all intents and purposes, with his first, or acquisitive manner. He had begun, in 1790, as a water-colour painter exclusively; in 1797, when he was twenty-two, he had perhaps† sent his first oil picture to the Academy; in 1807 he was represented there by oil pictures only. During the first thirty-one years of his life he had directed the two methods to the same ends, and apparently had thought of them as parallel roads to fame and fortune. No essential distinction can be drawn at this time between them. They differ only in what I may call their tentacles. Just as those of his oil pictures went out to Claude, the two Poussins, Wilson, Loutherbourg, Cuyp, and so on, those of his drawings sought Cozens, Girtin, Cristall, Heaphy. Unlike most borrowers, Turner never mixed his borrowings. He was no eclectic in the full sense of the word. He did not take from other men to supplement his own deficiencies. He invaded their territory as a conqueror. His aim was by no means to digest and conceal

* In the National Gallery.

† It is possible that a "Bristol," of 1793, was in oil.

VENICE: ACADEMY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

($8\frac{1}{2} \times 12\frac{3}{4}$)

UNIVERSITY GALLERY, OXFORD.



OBERWESEL.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(14 × 21)

In the Collection of
EDWARD STEINKOPFF, Esq.



his conveyancing, but to proclaim it, and invite the world to see how vastly he could improve upon his models. Such proceedings gave a superficial variety to the period in which they were rampant, but they cannot obscure the fact that down to 1804, or at least to his first continental journey, in 1802, his art was homogeneous, though tentative, and his two vehicles governed by similar æsthetic ideas.

After 1802—that date, perhaps, is the safest—matters changed with him. His tour abroad, with its constant change of scene and necessary note-taking, seems to have induced new habits, which were, no doubt, confirmed by the comparative solitude in which his days were passed. Certain it is that from this time onward his water-colours begin to abandon their parallelism with his work in oil. They become franker and more spontaneous than anything he was to do in the greater medium until three-quarters of his life had passed. He seems, in short, to have put the idea of a waiting public out of his mind, and to have been content with the action and re-action between himself and nature, without harbouring any extraneous consideration whatever.

This independence went on for some ten or twelve years, from the date of his visit to France and the Alps down to the beginning of his connection with the publisher-engravers. It coincided with his work on *Liber*, which affords a kind of fence between his water-colours and his oil pictures, belonging a little in spirit to both. The period was not quite destitute of the more elaborate kind of drawings. Now and then the painter would make one, founding it as a rule on the sketches and memories of his foreign journey. But speaking broadly, his set efforts were reserved at this time for his work in oil; his less responsible excursions, his *obiter dicta*, to use a phrase in fashion, for his water-colours.

I find I have used the word unfortunate in connection with Turner's non-exhibition of his water-colours after 1804. I ought, perhaps, to have omitted the privative, for it is, no doubt, to the freedom

from after-thought, to the dispensation from any necessity to conquer some one else, that we owe the greater sincerity and spontaneity of his drawings. If I had to lay out a map of Turner's real evolution, of the line taken by his own inseparable individuality in its course towards full expression, I should carry it through his foreign sketches of 1802, 1819, and 1820, his body-colour drawings on blue paper of the "Rivers of France" class, the whole mass of his water-colours from about 1835 to the end, and the pictures in oil belonging, roughly, to his latest period, including in the latter a few things, such as the "Ulysses and Polyphemus," which do not fit in chronologically. These things represent his substantial æsthetic backbone. It was in the production of his countless notes from unmitigated nature, and in the pictures he founded upon them when at last he had thrown rivalry, and reminiscence, and fear of judgment overboard, that he took the purest enjoyment and felt his ambitions moving on the clearest and most promising lines.

The beginning of it all, I mean of this spontaneous shoot, as it were, of self declaration, was the journey abroad in the autumn of 1802. The results of this were several pictures in which he combined his new experiences with his recollections of Claude and Gaspar, and a series of drawings in which for the first time we find no echoes of other people's work. The black-and-white sketches, on tinted paper, of the Western Alps, which are now in what Ruskin insisted so perversely on calling the cellars of the National Gallery, are the germ from which sprang Turner, the sincere artist, looking neither to the right, the left, nor behind him, but ahead.

In the absence of exhibited drawings, it is difficult to trace the exact course of his activity during the years which intervened between his visit to Savoy and the next milestone in his career. In 1804, the "Edinburgh" was at the Academy; in 1811, the "Chryses;"*

* In the collection of Mrs. Thomas Ashton. (See Plate.)

CHRYSES.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(26 × 39½)

In the Collection of
MRS. ASHTON.

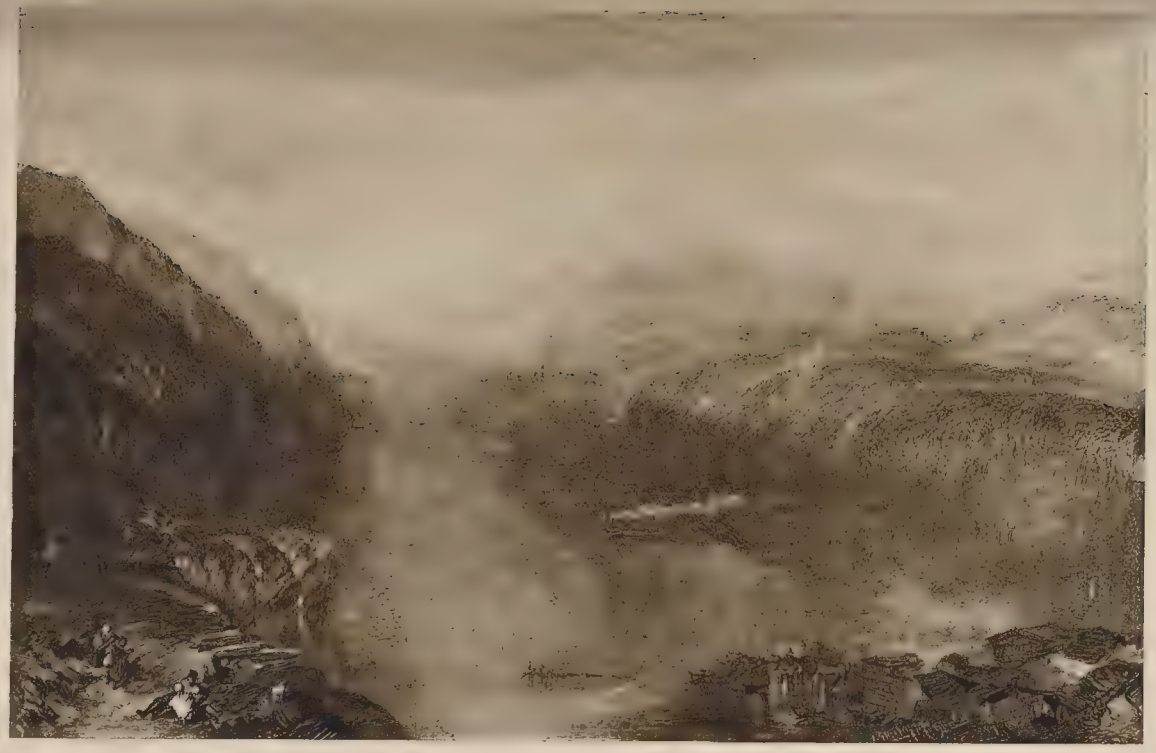


THE LAKE OF LUCERNE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 × 18¼)

In the Collection of
IRVINE SMITH, Esq.



in 1815, the "Battle of Fort Rock, Val d'Aouste."* These three drawings seem to me to embody a continuous progress away from the idea that the business of the water-colour painter is to rival the worker in oil, and to show that wherever the one can go the other can follow. In spite of its echoes of Cristall, the "Edinburgh" is conceived on lines which would suit the one medium as well as the other. The "Chryses" depends more frankly upon the luminous possibilities of water-colour, while the "Battle of Fort Rock" is a complete museum of its technical tricks and resources. The late Richard Redgrave points out that the "'Battle of Fort Rock in the Val d'Aosta' combines * * * lights wiped out of the local colour in the sky, and sharply and decisively on the trees in the foreground; others scraped out with a blunt instrument while the full lay of local colour is in a wet state, as in the moss on the wall and part of the fir trees on the bank on the right; lights scratched out, as in one of the waterfalls; others cut sharp and clear with a knife from the white paper, as in the housings of the mules on the mountain road: these, together with a large amount of surface washing, to give texture and air, may be seen and studied with advantage in this fine work."† The drawing contains, in short, his last word, with one notable exception, as an exponent of the technique of water-colour. It is at once the crown of his endeavours towards the creation of a rival to oil, and a recognition that the provinces of the two vehicles are distinct and different. All the contrivances which were to remove the disability under which the aquarellist was supposed to labour, are there, but they are used not to cheat the spectator into thinking that he is

* National Gallery. This drawing must have been superb in its original bloom. An interesting paper on it was contributed by the late Cosmo Monkhouse to the *Portfolio* of 1885. The possibility is there suggested that it was founded, as a composition, on the "St. Gothard" of the *Liber*, published in 1808, seven years before the "Fort Rock."

† Introduction to "Part II.—Water-Colour Paintings," of the "Catalogue of the National Gallery of British Art at South Kensington," p. 20 (Edition of 1888).

looking at an oil picture, but to supplement and enforce the peculiar aptitudes of water-colour. After this "Fort Rock," Turner's only advance in technique, or rather in its knowledge, is embodied in the body-colour drawings on tinted paper which we generally think of in connection with the "Rivers of France." Of these, however, it is too soon to speak.

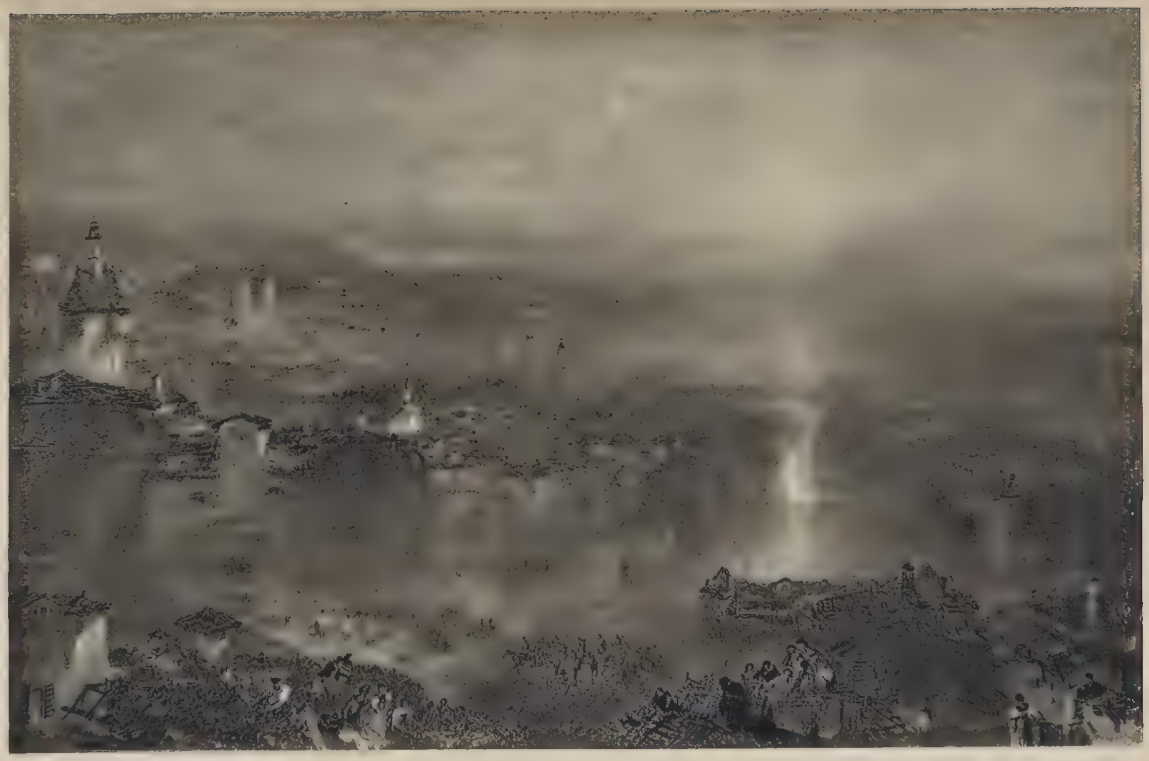
The second radical change which came over Turner's work in water-colour dates from about 1814, the year which saw the publication of the first number of Cooke's "Southern Coast." Turner had worked often enough with a view to translation into some other medium. Putting aside his own *Liber Studiorum*, and those early drawings for the engraver in which his art was too painstaking to be double-faced, he had produced the drawings for Whitaker's "Parish of Whalley," for "Britannia Depicta," and for the famous Oxford Almanacs, as well as a few less serial subjects. In all these he had worked in a straightforward fashion, and had left the engraver to take care of himself. On his engagement by Cooke a change set in. He seems to have at once modified his methods in obedience to the requirements of the burin. His experience of mezzotint had taught him the necessity for breadth in compositions to be reproduced by a tone process. Arguing *per contra*, and reinforcing his argument, perhaps, by reference to Woollett upon Wilson, he came to the conclusion that drawings of landscape made for the line engraver should be as full of detail as possible, and that the burin should never be called upon to carry broad and simple tones on to copper. His reasoning was incontestably sound, but its effect on his own art was not always happy. Among the drawings for the "Coast" are some of his finest things, but others lose greatly through having to serve a double purpose. The desire to provide pabulum for the graver leads to want of repose, and to the breaking up of every passage into details which are too often conventional in conception and mechanical in technique.

ZURICH.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 × 18)

In the Collection of
IRVINE SMITH, Esq.



These faults are again conspicuous in the "England and Wales" series, which immediately followed the "Southern Coast." Here we frequently come upon a drawing in which the whole surface is a constant repetition of forms having no apparent object but to give the burin something to play with. This gives a ropy texture, an appearance as if sky, and rock, and earth, and even water, were composed of squirming cables, which is disagreeable. The desire to forestall the engraver's wants and to produce designs which should not only be easily rendered in a new material but which should suggest that infinity of mystery which appealed so strongly to Turner, seems to have monopolized his thoughts and to have made him, in too many instances, forget the immediate claims of the work under his hand. It is difficult to believe that he himself was blind to the defects of such drawings as the worst of the "England and Wales," "Harbours," and "Ports of England" series, or of certain famous but unsatisfactory Swiss and Italian scenes afterwards built up in the same fashion. He never sent any one of them to the Academy, or any other public exhibition. Of this curious abstention too much, of course, could easily be made. From 1815 to the end of his life he only sent four drawings to the Academy.* Of these two were classical compositions, the "Tivoli" † and the very similar "Stourhead" ‡; the third was the famous "Messieurs les Voyageurs, on their return from Italy, par la Diligence," § &c., fallen into as deep a slough as the artist in his title; and the fourth was that sketch of Lawrence's funeral which foreshadows so curiously the sentiment of "Peace—Burial at Sea," with which Turner was to mark the disappearance of Wilkie twelve years

* See the valuable compilation by Mr. C. F. Bell: "A List of the Works contributed to Public Exhibitions by J. M. W. Turner, R.A." (London, 1901), pp. 52, 53. His drawings, of course, were frequently exhibited by their owners, as, for instance, by Mr. Fawkes, in 1819 (see above, p. 86).

† Belongs to Sir James Joicey, Bart., M.P. (See Plate.)

‡ Belongs to Charles Morrison, Esq. § Belongs to S. G. Holland, Esq. (See Plate.)

later. None of these, with the possible exception of the third, can have been selected for exhibition purely on their own merits as water-colours. The "Tivoli" and "Stourhead" were probably favoured as effective compositions; the "Messieurs, &c.," as a dramatic incident; the "Funeral of Lawrence" as an event of the day, and a feat of memory. After 1815, when the two splendid Farnley drawings, the "Reichenbach"* and "Flüelen,"† were at Somerset House with three others, he never again put trust in water-colour as a public upholder of his reputation.

In the remarks he added to Ruskin's notes on his own collection of drawings,‡ Mr. Kingsley confesses that Turner's "worst work is to be found in the second period; he tried to please the public, and false and cruel criticism made him at times low-spirited and at others defiant." I think that in speaking thus he must have had his drawings engraved between 1817 and about 1835, chiefly in mind. It is the only period of his life, and the only class of his work, in which an attempt to be really popular, to produce things which would sell in large numbers, can be surely recognized. But even when writing of Turner's nadir we must not be content with finding fault. The same easel must often have supported drawings consisting mainly of something dangerously approaching nonsense for the engraver, and others, like the great "Bolton Abbey" now in Mr. Orrock's possession, in which the artist's familiarity with Nature's most privy proceedings led to an unrivalled union of wealth with repose. One of Turner's besetting dangers was his encyclopædic knowledge. He had the eye of a hawk and the patience of a German. Many stories are told of his capacity for watching phenomena. One of the most striking comes to me from Mr. Stopford Brooke. He tells me that someone who knew Turner at least by sight, but whose name he has forgotten, was once

* Still at Farnley. † Belongs to Sir Donald Currie, G.C.M.G.

‡ "Notes by Mr. Ruskin on his drawings by the late J. M. W. Turner, R.A., now being exhibited at the Fine Art Society's Galleries" (1878).

LUCERNE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11⅝ × 18¾)

In the Collection of
IRVINE SMITH, Esq.



passing along the wharves beyond the Palace of Westminster, when he noticed the figure of a sturdy man in black, squatting on his heels at the river's edge and looking down intently into the water. Passing on he thought for the moment no more about it. But on his return, half an hour later, the figure was still there and still intent in the same way. This was too much for Mr. X.'s curiosity, and, coasting round, he discovered that the watcher was Turner, and that, apparently, the object of his interest was the pattern made by the ripples at the edge of the tide. A man capable of so behaving, gifted, moreover, with a miraculous memory, must have curbed himself severely on those few occasions when he said exactly what was required and not a syllable more.

This last remark loses some of its truth when we pass from the characteristic "England and Wales" period and manner, to the time when he built up a scene on strongly-tinted paper, grey, brown, or blue, with body-colour. Here the whole effect depends on selection, on selection of the effective points for added colour, and of the right places at which to trust the ground. Speaking broadly, the best drawings of this class are those in which there is least work, beyond a certain minimum. Some of the more elaborate have been excitedly praised, but I confess they leave me cold. Such drawings as the "Barfleur" and the "Harfleur," in the National Gallery, with all their care and elaboration, produce less effect, even as declarations of knowledge, than, say, the magnificent series of six "Luxembourgs"* in the same collection. Power to select is the supreme test of comprehension, and justifies the assurance with which we put the artist above the savant, the man who creates above the man who knows.

Akin to these French "Rivers"† in everything but method are the

* In naming Turner's sketches, Luxembourg and Sisteron seem to have been occasionally confused. A drawing called "Sisteron" by the late Mr. Henry Vaughan, seems to represent Luxembourg, and other instances might be named of the same mistake.

† The Seine drawings are in the National Gallery; those of the Loire at Oxford.

fifteen drawings for the "Rivers of England," in the National Gallery. These are in transparent colour on white paper, but the results aimed at are comparable with those of the French series. Perhaps the most consummate of them all is the "Norham." It is a variant of the composition already so often used, but is finer than any of its forerunners, both in line and colour. Every man who has ever drawn a scene after Turner has noted his habit of lateral compression. He squeezed things in, from sides to centre, and forced up hills and buildings in the process. The real Norham lies wide-spread upon a long ridge now hung with woods, the keep barely showing above the trees. In Turner's day the ridge was comparatively bare, but its length and the proportions of height to width of the castle, were what we see them now. Turner's early drawing accepted facts with some compliance; in the plate for *Liber* the squeezing process had begun; in this drawing it is complete, and every line is determined by the desire to concentrate to the utmost. The motive is that of the *Liber* plate done into colour. The sun is rising behind the keep, which stands in the very centre of the radiation, and by the opposition of its sombre mass forces the yellows and crimsons into a glow like that through one of the clerestory windows in Chartres Cathedral. More unmitigated colour has seldom been put on paper, and yet the balance is perfect. The quantities are so happily judged that the outcome is repose, an æsthetic repose foreRunning the actual rest which will come over Norham as soon as that stimulating and disturbing presence has again sunk below the horizon.

In his notes to the Fine Art Society's Catalogue of 1878, Ruskin abandons the old classification of Turner's periods into three: "I have hitherto complied with the general impression on the matter," he says, "in my arrangements of his work * * all such arrangement is more or less arbitrary; some virtues are lost, some gained, continually; and, on the whole, the best method of understanding and clearest means

LUCERNE FROM THE WALLS.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 × 18)

In the Collection of
EDWARD NETTLEFOLD, Esq.



of remembering the facts will be simply to divide his art life by tens of years." He then goes on to give a "brief view" of the "distinctions of manner belonging to each decade." I have already explained that the usual division of the painter's work in oil does not commend itself to me, chiefly because it requires a barrier to be drawn between his youthful productions and those of his early manhood which facts do not seem to justify. I could understand the stained drawings of his boyhood, his real boyhood, when he was earning shillings and half crowns, and not really expressing himself at all, being withdrawn from consideration and put in a packet apart. But once this groping was over, he worked in the light of one idea, or rather set of ideas, until very late in what is ordinarily called his second period. And when changes came, they only established themselves after a considerable flight of *ballons d'essai*. All this makes Turner's work in oil difficult to classify.

The difficulty does not arise, or, at least, is more easily surmounted, in his water-colours. Not that the details of their chronology are simpler than those of his oil pictures. They are, in a way, more complex and disconcerting. For while his pictures were all painted for their own sakes, with no purpose beyond that of "ultimate sale," as he phrased it, the majority of his set drawings—putting aside, of course, his sketches—were made to be engraved first and possibly sold afterwards. But if a chronological classification is difficult, one according to their character is easy. Three categories have already been established. A first class, consisting of his drawings down to about 1810, which ran parallel with his work in oil; a second class, confined to those elaborate drawings for the line engraver of which the "England and Wales" (1827-1838) series is the type; a third class, including the drawings in body-colour on tinted paper, of which the "Rivers of France" drawings are the best known. The fourth, last, and to my mind, by far the finest class, includes the great mass of his colour

sketches, as well as those exquisite dreams of beauty which he built up on white paper, with a subtlety and dexterity in the use of transparent colour which no other painter has approached. It is impossible to enumerate even the finer among his colour sketches. Many hundreds are in the National Gallery, and many scores outside it. I shall presently describe one of the more elaborate as a sample, but otherwise must be content with saying that hours spent among them are the best substitute art affords for a flirtation with Nature herself. Fifteen famous drawings, dating from 1842-3, may be named, however, as summing up all the skill and all the knowledge acquired through the making of these countless sketches. These drawings are :—1. "The Splugen" (A. Severn, Esq.) ; 2. "The Blue Rigi"* (J. E. Taylor, Esq.) ; 3. "The Red Rigi"* (do.) ; 4. "Lucerne" (E. Watson-Armstrong, Esq.) ; 5. "Lucerne"* (J. Irvine Smith, Esq.) ; 6. "Lucerne"* (E. Nettlefold, Esq.) ; 7. "Coblentz" (J. F. Haworth, Esq.) ; 8. "Constance"* (J. Irvine Smith, Esq.) ; 9. "Dark Rigi" (C. A. Swinburne, Esq.) ; 10. "Zurich"* (J. Irvine Smith, Esq.) ; 11. "Küssnacht" (C. A. Swinburne, Esq.) ; 12. "Zug"* (Sir Donald Currie) ; 13. "Lucerne Town, Moonlight"* (J. Irvine Smith, Esq.) ; 14. "Goldau" (Geo. Coats, Esq.) ; 15. "St. Gothard" (do.).† Several of these drawings—the one named last may be given as an instance—suffer through the same fault as the more elaborate things in the "England and Wales" series. They are overcrowded with details showing a marvellous knowledge and memory, but also a want of freshness and sincerity in the methods of their expression. But, taken as a whole, if pictorial art be the reproduction of natural beauty, the imitation of Nature's mystery, the combination into a space to be measured by inches of all kinds of knowledge of natural phenomena, then Turner's claim to be considered the greatest of all painters might be justified from these drawings alone. Unhappily for Turner,

* See Plates.

† Most of my readers will be familiar with the "Epilogue," in the Fine Art Society *brochure* of 1878, in which Ruskin tells the story of these fifteen drawings.

LAUSANNE FROM LE SIGNAL.

From the Water-Colour Drawing by J. M. W. TURNER R.A.

(9 × 13)

In the Collection of
W. G. RAWLINSON, Esq.



MONTE ROSA FROM OPPOSITE AOSTA.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(9 × 11½)

In the Collection of
W. G. RAWLINSON, Esq.



pictorial art is nothing of the kind. The only deduction we can fairly draw from the evidence, as detailed by the nature-students who have devoted themselves to his work, is that he brought more knowledge of Nature and more dexterity of hand to the service of Art than any landscape painter before his time, or since. It would be wrong, however, to leave that assertion by itself. For although during the first two-thirds of his life, and in three out of the four classes into which I have divided his drawings, he himself acted mainly on the principle that the artist's business is to reproduce, illustrate, and enhance, rather than to create, beauty; although, I say, he thus acted for a time, there came a period when the stress of his own knowledge, the explosive energy of his own emotion, drove him into other courses, and established that change in his practice which has left us the finest drawings of his latest period, as well as those pictures of his 'decline'—as it used to be called—which will be the delight of all who can read the language of colour until they become nothing but a memory.

Turner the creator, by which I mean that section of his personality which was spontaneous, which did not modify itself in obedience to ideas accepted from without, or to the requirements of some ulterior purpose, is only to be seen in a few of his last drawings and in those late pictures with which their affinity is close. Among other changes, the period I have called his experimental time embraced one in his use of water-colour, which had the profoundest effect on his later practice. Down to the days of his *Liber Studiorum*, he had been interested mainly in the line and tone effects he saw in nature. His sketches and memoranda had been carried out in methods better suited to effects of that kind than to those of colour. After the *Liber* days a change rapidly came over him. In spite of his curious preoccupation with such details as the engraver could seize upon, in his "Southern Coast" and "England and Wales" drawings, he began to think and see in colour. His sketches and memo-

randa gradually took such a form as to justify us in saying that the one quality he was determined not to lose in any vision which attracted him was its colour. I have looked in my time through the whole of the many thousands of sketches in the National Gallery, and the change here described is unmistakeable. In the earlier books,* notes of form and of effects of light and shade form the bulk of the memoranda. In fact, the habit of mind engendered by years of washed drawings persisted down to the end of Turner's youth. He was thirty before the temptation to employ colour *as a symbol* finally left him, and several years older still before he began to systematically set down notes of the chromatic wonders created by the sun. Once he began this, however, he persisted to the end. The mass of sketches and memoranda belonging to his foreign tours after 1820 are practically a body of notes of Southern Europe taken down in colour, provided as a rule with some slight linear skeleton, and varied occasionally by more elaborately constructed things in which line and colour work together. In these last, however, the line is always there for the sake of the colour; even in rapid sketches it sometimes looks as if Turner had admitted it as a concession to prejudice, and not because he wanted it himself.

The drift of all this is that as I see Turner's art, its greatest and most spontaneous period—which does not necessarily include his greatest and least contestable works—had its roots in the habit of noting

* It is not always easy to be sure of the comparative dates of the sketch-books. Ruskin and his colleagues, in the first inspection and arrangement of the nation's inheritance from Turner, scarcely took all the care they might have taken to note signs of date, use, and history. They cut up the more important books, and distributed their contents into bundles or into frames and show-cases, without noting their original state and order in such a way that students could satisfy themselves without an unreasonable expenditure of time and trouble. To anyone now looking through the collection, many interesting queries are suggested which are only now to be answered by very long and tedious investigations. One book, for instance, contains four sketches of Venice which seem earlier than 1832, when Turner is supposed to have paid his first visit there. Unhappily the other drawings in the book, which might have been some guide, have been cut out, and it is now difficult to re-establish the volume.

THE RIGI AT SUNRISE (BLUE RIGI).

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11¾ × 17⅝)

In the Collection of
J. E. TAYLOR, Esq.



THE RIGI AT SUNSET (RED RIGI).

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 × 18)

In the Collection of
J. E. TAYLOR, Esq.



down nature as colour, which dates from about 1820; that it developed first in those water-colour drawings which are essentially expansions of that habit, and that it reached its culmination in those pictures of his late maturity which the world of sixty years ago so signally failed to understand. Unfortunately most of these late pictures are now very far from being in the same condition as when the painter had done with them. They no longer represent his thought. They only allow it to be divine, sometimes, indeed, with conviction, but sometimes, alas, with the kind of faith which is required to move a mountain.

There can be no denying that the artist in Turner is only to be seen, as nature made it, in some of his later drawings. For his early work we have to make such reserves as have already been described, reserves due to insufficiently developed power, to ambitions misplaced or only half awakened, or to the presence of some intention beyond his own immediate concern. For the best of his oil pictures allowances have to be made of a different sort. Their technique is never of a kind to defy change, so that not one among them is in the state in which he left it. Now water-colour has one great practical advantage over oil: you can keep it unchanged if you choose to take the trouble. No doubt its characteristic weakness, the liability to fade, is more disastrous than the corresponding fault of oil, which is a proneness to sink in tone. A faded drawing, like some of those in the Victoria and Albert Museum, is more depressing to the spirits than an oil picture which has darkened, like the "Calais Pier" or the "Wreck of the Minotaur." But you can prevent a drawing from fading, while you cannot keep an oil picture up to the pitch at which the painter left it. Most unhappily few guardians of Turner's works have taken efficient measures for their protection: at least nine drawings have faded in some perceptible degree for every one which is still in its pristine condition. It would be invidious to particularize, but all those who take any real interest in the painter know that many owners of his drawings have suffered them to

deteriorate needlessly while in their possession. An admirable exception to this was the late Mr. Henry Vaughan. In making his collection he took the greatest care to confine himself to drawings in which he could see no fading. Once his, they were religiously protected from the sun and even from any prolonged exposure to ordinary daylight. So far did he carry his solicitude, that in his will he stipulated that the collections left to the National Galleries of Ireland and Scotland should be publicly exhibited for only one month in each year, and that month January, perhaps the most sunless of the whole twelve. During the other eleven they have to be kept in a closed cabinet, and only taken out when wanted, as you would take down a book in a library. Even the National Gallery collection is less severely cloistered than this. The result will be, most likely, that a century hence Turner as a colourist will only survive in things which once formed part of the Vaughan collection, unless those drawings which are still uninjured are put out of reach of harm while there is yet time.

Turner, then, is only to be found without alloy in the last of the classes into which I have divided his drawings. Corresponding oil pictures, those painted between 1835 and 1845, do not represent his intentions with equal purity—to say nothing of the undeniable facts that his aims were better suited to water-colour than to oil, and that he gained a command over the former that he never had over the latter. Putting these considerations aside, my assertion is justified by the condition in which his pictures now are. I think it would not be possible to point to a single one of these later works and say either "That is exactly as Turner left it," or—as we may fairly say of certain painters who calculated on change—"That is in the state in which Turner meant it to be after time had worked upon it." My own personal belief is that many of his later oil pictures are in better condition than might be supposed from their appearance, and that, were it not for the doubts

CONSTANCE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(12 × 18)

In the Collection of
IRVINE SMITH, Esq.



inspired by the tradition that he mixed oil and water-colour and indulged in other unholy proceedings, a Turkey sponge and a little warm water would recover much of their bloom. But even then they would lag behind the water-colours.

Let me take one drawing of his fine period and describe it in some detail. It is not one of the great and famous things, a Blue or a Red Rigi, a Constance or a Zurich, but it has the advantage, for me, of being more familiar, being indeed before me as I write. It is a "Venice—the Piazzetta," one of the thirty-one drawings bequeathed to the Irish National Gallery by Mr. Henry Vaughan. A reproduction is given at the head of this chapter. The view is taken—if it be not sacrilege to talk of a view in connection with such a lovely dream—from the spur of the Riva, just below the prison. It gives an opportunity for one of those chromatic combinations of which Turner alone is capable. As a rule, Turner has a master tint, but on a happy occasion he is able to put such a tendency aside, and to extract a perfect harmony out of contrast—out of a contrast, too, in which opposing tints are used in almost equal quantities. In this Venice, for instance, the Doge's Palace is a rosy purple, the Zecca is pale violet, the sea is green, and the sky is yellow. You cannot call the drawing a red one, or a violet one, or a green one, or a yellow one. Each of those hues is locally supreme, and yet all are positive, rather than grey. It is an exquisite pattern of colour, held together by prismatic truth, by the sense it conveys of a beam of white light laid open and analysed. The black gondola and a few other buttress touches, give substance to the vision, and prevent it from suggesting the rainbow's evanescence. But no one can look at this or any other drawing of its class, without seeing that its *enveloppe* is not Venetian. Mystery is hardly the note of Venice. To the historian, perhaps, anxious to have a crisp knowledge of her strange career, and to understand how a State once all sea and houses could

play the part she did in mediæval Europe, there is a Venetian mystery; but to the painter her note is rather that of a parure of diamonds, sapphires, rubies, and emeralds, lying on the white neck of the Adriatic, than the indefinite suggestiveness in which Turner robes her. The robe, of course, is Turner's own. He throws it not only over Venice, but over all those arresting points of the world on which his later work is hung. Lucerne, Zurich, Constance, the Alpine Passes, the coasts of the North Sea—he sees them all in an *enveloppe* which seldom varies, an *enveloppe*, moreover, which suggests its own origin, as I think, convincingly.

All through Turner's career we find him affected by outside forces in a fashion quite unprecedented for an artist of his rank. No one can trace his proceedings without being amazed that a man of his individuality should be so ready to leave his own path at the bidding of any external hint which reached him. He was 'drawn,' as schoolboys say, with ridiculous ease. Anything in the shape of a challenge would cause him to postpone the expression of his own ideas until he had proved himself a better man than his challenger, even when that challenger was Nature herself. With such a character any deep mark made by external matters, especially in early youth, would be indelible. To me, then, it appears reasonable to look for the cause of his pervading, final, and as I believe, his most personal note in art, in some objective experience. This experience, or to put it more exactly, this controlling vision, was the face of London in his own youth.

I do not see how any one can stand in the large west room of the National Gallery without having to confess that nearly all the pictures in it show Nature modified in that direction. Look at such pictures as the "Bligh Sand," the "Dido" of 1814, the "St. Mawes," the "Windsor," the "Abingdon," the "Orvieto," the "Caligula's Palace," the "Carthage: Dido directing the equipment of the Fleet," the "Venice: Returning from the Ball," the "Sol di Venezia," and

LAND'S END: THE LONGSHIPS LIGHTHOUSE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11 × 17)

In the Collection of
J. E. TAYLOR, Esq.



TÊTE NOIRE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(10 × 11)

THE NATIONAL GALLERY OF IRELAND.

you will have to confess that the way of seeing colour, of using atmosphere, of comprehending a sky, is exactly what might be expected of a painter who had never travelled five miles from St. Paul's. Turner seldom painted the sky itself. The dome of mysterious blue, with white cloud cathedrals standing against its infinity, had no charm for him. His interest was given to those vapours and exhalations which, as it were, project our earth against the illimitable depths and substitute an intimate mysteriousness for external space. The skies of the South came to him too late to be received cordially into his scheme of art. Their spacious purity, their detachment and indifference to humanity, suggested conditions to which his spirit could not sympathetically turn.



LAKE OF ZUG.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11⅛ × 18¼)

In the Collection of
SIR DONALD CURRIE, G.C.M.G.



THE BRIDGE OF NARNI.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(5½ × 8¼)

In the Collection of
GEORGE W. AGNEW, Esq.



CHAPTER VIII.

Turner's last period—Pictures painted between 1838 and 1850—Their enhanced reputation—"Agrippina landing with the Ashes of Germanicus"—"Slave Ship"—"Peace"—"War"—"Snowstorm"—"Opening of the Walhalla"—"The Deluge"—"Rain, Steam, and Speed"—His last Works—The "Visit to the Tomb."

UPON one side of Turner's genius I have, so far, said little or nothing; I mean that aspect to which the major part of the most eloquent and persuasive, if not convincing, work ever penned by a critic is devoted. I have told, on a previous page, how Turner was once observed to sit upon his heels for half-an-hour at a time, watching the ripples at the edge of the tide; and many other instances of a similar devotion might be recalled. Now like other people whose main business in life has been to use their eyes, I may have a fair sense of the forms of things, and, in my eye at least, a good memory. But I should hardly venture to lay down an opinion, still less to uphold one against Mr. Ruskin, as to the results achieved by Turner through the exercise of such patience and curiosity as those implied in Mr. Stopford Brooke's story. Such an

admission may appear to some a confession of total critical incapacity. According to my view of art, however, a fidelity in matters of detail which has to be tested by taking those details out of their context and comparing them with the literal facts of nature, has little enough to do with the real greatness of a landscape painter. This depends not upon his knowledge but upon his creative faculty, using the word creation as I have defined it in comparing Turner with Girtin. To point out that Cuyp and Ruysdael were inferior to Turner in knowledge of tree form, mountain contour, cloud movement, and so on, is not by any means to prove that they were inferior artists. To me this appears so obvious as scarcely to be worth insisting on, but it is impossible to shut one's eyes to the fact that the school, not of art but of thinking about art, founded by Ruskin, asserts as its guiding principle—speaking, of course, very broadly—that art is the expression of an objective worship of external nature. Now, if this principle were true, it would follow that an illusive reproduction of some natural scene or object, a group of flowers for instance, painted by a Kensington student, or such a pitiful study of an odd corner of nature as that described by the late W. J. Stillman in the first volume of his Autobiography,* is a better proof of the possession of artistic genius than any conventional design whatever, such, for instance, as Stevens' mirror frames in the dining-room of Dorchester House, or the centre-piece made for Queen Victoria by Alfred Gilbert, or to make the collation as violent as can be—as Inigo Jones's

* "In * * * a study of a wood scene with a spring of water overshadowed by a beech tree, all painted at close quarters, I had transplanted a violet which I wanted in the near foreground, so as to be sure that it was in correct light and proportion. This was in the spirit of the Ruskinian doctrine, of which I made myself the apostle. On that study I spent such hours of the day as the light served, for three months, and then the coming of autumn stopped me—any difficulty in literal rendering of a subject was incomprehensible to me, and, in fact, in that kind of work there is little difference, for it is but copying, and requires only a correct eye and infinite patience, both of which I had; * * * It was not art, but the public did not know it any more than I did."—W. J. Stillman, "Autobiography of a Journalist," vol. i., p. 118.

MERCURY AND ARGUS

From the Oil Painting by J. M. W. TURNER, R.A.

(59 × 43)

In the Collection of

LORD STRATHCONA AND MOUNT ROYAL, G.C.M.G.



design for the Palace of Whitehall! No. To compare two artists by what they *know*, by the number and accuracy of their statements about external nature, is not to compare their art, but their tools. From this it follows that even pregnancy of suggestion, wealth of illustration, objective comprehension, are not real measures of art—at best they are indications of mental efficiency, and so of the probability that artistic faculties, in some degree at least, lie behind them. No one would think of deciding the relative positions of Thomson and Keats as poets on the basis of their knowledge of nature, of the number and rightness of their statements of physical fact, or even of the external, objective dignity of their themes. All these matters are but slightly relevant to any judgment of their degrees as poets, as masters of the power intrinsic in language to express passion and convey emotion from one human being to another. And what is true of the art of poetry is equally true of the art of painting, reluctant though the mass of insufficiently considered opinion may be to admit it.

Before a scene in nature or a concept in his own mind, the true artist watches for the tones, hues, and forms which are singing together, and striking sympathetic chords within himself. The things watched may be his own invention, as, for instance, those exquisite objects which grew like flowers under the touch of Alfred Stevens; or they may be abstracts from things seen, like the visions of Corot; or they may be combinations of the two, like the late works of Turner, in which an imported skeleton is clothed in his own flesh and blood. In any case the art lies in the unity created, not in that conveyed, in the truths about himself expressed, not in those asserted about external things.

We must not labour this point, however, just now, for we shall have to return to it and the Ruskinian view of art in the last chapter. Meanwhile our business is with a narrower, although, I must confess,

a closely related question—I mean the final period of Turner and its bearing on his whole career.

Before going farther, it may be well to be sure about chronology, and settle exactly what we mean by his last period. To be quite frank, period is not the word I should like to use if I could find a better. I would rather divide Turner's work by its internal qualities than by time, if it were not for certain practical difficulties. A really scientific division would involve a great deal of jumping about from oil pictures to water-colours and *vice versâ*, and would throw more materials on one's hands at once than could be easily managed. For, as a matter of fact, the last, and, as I think, the most artistic manner of Turner, embraces not only all his oil pictures from 1840 onwards, together with a few skirmishers from previous years, but the whole of that final and most exquisite flowering of his water-colour art which remains when we take away his early productions, his work for the engravers, and his work in body colour on tinted paper. These subtractions made, we have left the beautiful studies of cloud, mountain, vapour, light, which were discussed in the latter pages of Chapter VII. It is with these that his latest manner in oil coincides. I can fancy him turning away, with half-conscious wonder at his own incomprehensible delay, from the irrelevant ambitions which moved him for the first two-thirds of his career, to the indulgence of his own æsthetic bent with which his life concluded. The first signs of his latest style appear soon after 1825, when, by the death of Walter Fawkes, the main cable snapped which held him to society. The "Ulysses and Polyphemus," of 1829, gives a more unmistakable premonition, which is confirmed by the "Orvieto," painted later in the same year. The various "Burnings of the Houses of Parliament" and the "Téméraire," painted between 1834 and 1839, are sandwich pictures, attached on one side to his earlier work, and especially to the habits of vision which moved him in making his body-colour

EHRENBREITSTEIN.

From the Oil Painting by J. M. W. TURNER, R.A.

(36½ × 48½)

In the Collection of
THOMAS BROCKLEBANK, Esq.



drawings, on the other to that passion for exploring and experimenting with the vaporous envelope of our Northern world, which was the mainspring of all he did in the last years of his power.

Between 1838 and 1850 Turner painted, among others, the following pictures:—

"Agrippina landing with the Ashes of Germanicus" (1839).
"The Beacon Light" (1839 ?).
"The Storm" (1840).*
"The Day after the Storm" (1840).*
"The Slave Ship" (1840).
"Rockets and Blue Lights" (1840).*
"Bacchus and Ariadne" (1840).
"Neapolitan Fisher Girls Bathing" (1840).
"Sta. Maria della Salute" (1841).
"Rosenau" (1841).*
"Glaucus and Scylla" (1841).
"Peace. Burial at Sea of the Body of Sir David Wilkie" (1842).*
"War. The Exile and the Rock Limpet" (1842).
"Snowstorm: Steamboat off a Harbour's Mouth, making signals, in shallow water, and going by the lead" (1842).
"Shade and Darkness: the Evening of the Deluge"* (two pictures: 1843).
"The Opening of the Walhalla" (1843).
"Approach to Venice, looking towards Fusina" (1843).
"The 'Sun of Venice' going to Sea" (1843).
"Rain, Steam, and Speed: the Great Western Railway" (1844).
"Venice, Morning. Returning from the Ball" and "Going to the Ball" (1844).

Taken as a whole, these twenty-two pictures will best illustrate

* See Plates.

what has now to be said, not because they are all masterpieces, but because they afford a fair sample of the class to which they belong, and also because, for the most part, they are within reach of everyone in this country who tries to study Turner at all. With only a few exceptions, they belong to the National Gallery, where even those withdrawn from public exhibition, such as "War," "Whalers," and "Shade and Darkness: the Evening of the Deluge," will be shown to the student.

No one, I think, would deny that such a selection as I have given above would, until within the last twenty years or so, have been met with derision if put forward as an indication of anything but the failure of Turner's powers. No doubt, certain pictures in the list, especially the "Rain, Steam, and Speed," had their enthusiastic advocates as well as their strenuous decriers, but the time to which they belong was pretty generally accepted as one of decaying faculties if not of imbecility begun. The public had some excuse. Pure art cannot be digested in a hurry. The assimilative powers must be prepared for it, or it must be wrapped up in some accustomed vehicle, as we disguise a life-giving drug in irrelevant cardamoms. The whole of these twenty-two pictures are artistic in their primary inspiration. I mean that they express in terms of art emotions akin to those excited by nature in terms of beauty. They do not repeat nature's action; they announce its result on a new kind of imagination. If such an occurrence—let me call it—could be promptly understood by the masses looking on, or even by the comparatively small class to which, in the end, the masses turn for a lead, then great artists would be numerous, and our cities would be wonders of art. As a matter of fact, it was impossible that more than a small number of people, mostly inarticulate, should perceive what had really happened. The literary critic, who demanded that art should bear him in mind, and translate itself into terms of literature for his

ST. MARK'S PLACE, VENICE.

From the Oil Painting by J. M. W. TURNER, R.A.

(35 × 47½)

In the Collection of
COLONEL PAYNE.



sake; the follower of Ruskin, who required that all art should have some ulterior aim, preferably one of worship, outside itself; even the real artist, trained in and narrowed by that more plastic conception of painting which has recently found a rationalizer in Mr. Bernhard Berenson;* all these failed to see that Turner's last style was the inevitable result of what had gone before, and that, as life forged ahead, and disappointments accumulated, and extraneous ambitions lost their charm, his art was sure to strip itself of the incumbrances due to his over-sensitive and over-combative nature, and to stand out at last as the expression of his own innate æsthetic personality.

Another consideration goes far to justify the delay which took place before the full beauty of Turner's last style was understood: I mean, of course, the crude fact that the works of his later years are now only to be seen with the help of a little imagination. They are no longer in the condition in which the painter left them. When a man sets out to paint vapour with an energetic sun behind it and myriads of reflecting things waiting round to catch his beams, he requires a much deeper and wider knowledge of the chemistry and even technique of oil painting than Turner possessed. No doubt when things like the "Sol di Venezia" were at the Royal Academy, they realized his vision completely enough, but unforeseen changes in their substance and a few years of neglect subdued their glory, and left it to be divined only by an eye at once practised and kind. And this makes it more necessary than ever to look at his later pictures in the clear light cast upon his genius by his finer work in what is generally considered the more precarious medium. The bloom and splendour of his colour are now to be enjoyed, in undimmed perfection, only in those drawings which have been in careful hands ever since they left his own.

* "The Florentine Painters of the Renaissance" (New York and London, 1896), and 'The Central Italian Painters of the Renaissance" (1897).

The earliest of the score of pictures I have named, the "Agrippina," is the most arbitrary and purely subjective of them all, with the possible exception of the "Deluge." No idea of representation, in any form, can have occurred to the painter at any moment between the first conception and the last touches put upon the canvas in the Academy of 1839. It is just such a gorgeous day dream as might be dreamed on a drowsy autumn afternoon, by any man drunk with Rome, who had wandered past the theatre of Marcellus, over the bridge to the Island of S. Bartolommeo, and had sat down in the sunshine, and gazed across the yellow Tiber to the hill once covered by the Palace of the Cæsars. The pale illimitable blue of the Italian sky is the picture's chief connection with reality, but the piled up architecture, with its lambent colour, and the ghostly population floating on the stream, and in and out of the long colonnades, keep it in the dreamland to which it belongs.

The three pictures to which I have set the date of 1840 all have to do with the sea. One is the famous "Slave Ship," which has been long on the other side of the Atlantic; the other two were both at one time in the possession of Turner's own connections.* They are small pictures, measured by their inches, but in bigness of conception and concentrated vigour of design will bear comparison with anything he ever did. The earlier of the pair, the "Storm," is said to have been painted during the great gale which raged on the day the late Empress Frederick was born, the 21st of November, 1840. It suggests the spume and blinding swirl of a hurricane at sea with a vivacity which survives even the curious apparition, in the eye of the gale, of a cutter under a cloud of canvas. The second picture is suggested by its title. A flat coast encumbered with wreckage and wreckers; a tired and repentant sea, over which vapours still hang sullenly; two dismasted

* They belonged to Mrs. Pounds, and then to her daughter, by whom they were sold to Mr. Stephen G. Holland, their present owner.

THE GRAND CANAL, WITH SHYLOCK: also known as MARRIAGE OF THE ADRIATIC.

From the Oil Painting by J. M. W. TURNER, R.A.

(59 × 44)

In the Collection of
RALPH BROCKLEBANK, Esq.



ships and a sun dropping quickly to the horizon. Both of these pictures, or rather sketches, are governed in every detail by the desire to be true to the impression, to the passion, of the moment. They have unity, because the painter's aim was simple, and was confined to one idea at a time.

Very different was it with the "Slave Ship." Here he returns for the moment to the complex notions of earlier days. He wants to paint the sea as well as he can, and a blazing sky as well as he can, and to fill his canvas besides with as many circumstances of displayed and suggested horror as the word "Slaver" can be made to connote. With sea and sky he succeeds, more than succeeds; with the rest he fails, miserably. But Ruskin has described this picture in one of the purplest of his purple patches, and I shall add one more to the already countless quotations of the famous lines, as they seem to point Turner's failure as a moralist by the very splendour of the robes in which they drape his art:—

"The noblest sea that Turner has ever painted, and, if so, the noblest certainly ever painted by man, is that of the 'Slave Ship,' the chief Academy picture of the Exhibition of 1840. It is a sunset on the Atlantic, after prolonged storm; but the storm is partially lulled, and the torn and streaming rain-clouds are moving in scarlet lines to lose themselves in the hollow of the night. The whole surface of the sea included in the picture is divided into two ridges of enormous swell, not high, nor local, but a low broad heaving of the whole ocean, like the lifting of its bosom by deep-drawn breath after the torture of the storm. Between these two ridges the fire of the sunset falls along the trough of the sea, dyeing it with an awful but glorious light, the intense and lurid splendour which burns like gold, and bathes like blood. Along this fiery path and valley, the tossing waves by which the swell of the sea is restlessly divided, lift themselves, in dark, indefinite, fantastic forms, each casting a faint and ghastly shadow

behind it along the illumined foam. They do not rise everywhere, but three or four together, in wild groups, fitfully and furiously, as the under-strength of the swell compels or permits them; leaving between them treacherous spaces of level and whirling water, now lighted with green and lamp-like fire, now flashing back the gold of the declining sun, now fearfully dyed from above with the indistinguishable images of the burning clouds, which fall upon them in flakes of crimson and scarlet, and give to the reckless waves the added motion of their own fiery flying. Purple and blue, the lurid shadows of the hollow breakers are cast upon the mist of night, which gathers cold and low, advancing like the shadow of death upon the guilty ship as it labours amidst the lightning of the sea, its thin masts written upon the sky in lines of blood, girdled with condemnation in that fearful hue which signs the sky with horror, and mixes its flaming flood with the sunlight, and, cast far along the desolate heave of the sepulchral waves, incarnadines the multitudinous sea."*

These too-glowing periods seem to me the most conspicuous instance of Ruskin's habit of describing not the work of art but the emotions excited by it in his own emotional personality. To read the passions of an artist in his picture and to set down those stirred by it in oneself, are not always the same thing. They imply, indeed, different types of mind, the one being that of the critic, the other that of the artist. Ruskin's description is not criticism at all, but creation, spoilt only by a touch of insincerity at the end. Such writing does little enough to help us in coming to just conclusions about

* "Modern Painters;" edition of 1888, vol. i., pp. 376-7. The hyperbole of Ruskin has an interesting affinity with that by which Dickens used sometimes to be carried away. In "Dombey & Son," for instance, and in "Martin Chuzzlewit," you will find convulsions of nature described in a curiously similar spirit. Dickens seems to have written under the stress of a mental excitement scarcely to be distinguished in kind from that which spurred Ruskin into a description which really amounts to a supersession of Turner's work by his own.

VENICE FROM THE CANALE DI FUSINA.

From the Oil Painting by J. M. W. TURNER, R.A.

(24 × 36)

In the Collection of
SIR DONALD CURRIE, G.C.M.G.



Turner's art; nay, it makes it almost certain that those who read the description first will be unfair to the picture when at last they see it.*

Two years after the "Slave Ship," Turner sent to the Academy a pair of pictures called "Peace" and "War." I suspect that the latter was painted at the same time as the "Slaver," and, as an after-thought, converted into what it now is. Wilkie died and was lowered into the Mediterranean on the 1st of June, 1841. The event affected Turner even more than the funeral of Lawrence had touched him eleven years before. He had made a sketch in 1830 of the disappearance of the President's remains into St. Paul's, over the white, new-fallen snow, surrounded by the black mourners, with a note of scarlet here and there where a uniform broke the monotony. The pictorial value of these contrasts—they were novel then as notes for art—took his fancy, and when the news of Wilkie's death and burial at sea came to him in the summer of 1841, he repeated the idea, with a difference. Black notes, notes as black as he could make them—"if he could find anything blacker than black, he would use it," he said to objecting Stanfield—set against cool, high grays, and centred on the red and yellow glare of torches, it was a scheme at once pictorial and emblematic; it was, in short, the idea suggested by the sketch of eleven years before re-arranged into a finer concentration.

* Hamerton suggests, for instance, that the opinion of Mr. George Inness, the American painter, owes part of its severity to reaction against Ruskin's eloquence. "Turner's *Slave Ship*," says the American, "is the most infernal piece of clap-trap ever painted. There is nothing in it. It has as much to do with human affections and thought as a ghost. It is not even a fine bouquet of colour. The colour is harsh, disagreeable, and discordant." Turner's quotation from himself has a bitter significance in the light of such a judgment. He printed these lines in the catalogue:—

> "Aloft all hands, strike the topmasts and belay;
> Yon angry setting sun and fierce-edged clouds
> Declare the Typhoon's coming.
> Before it sweeps your decks, throw overboard
> The dead and dying—ne'er heed their chains.
> Hope, Hope, fallacious Hope!
> Where is thy market now?"—*Fallacies of Hope.*

If I am right in my guess, the notion of giving the "Burial of Wilkie" a general title like "Peace" was suggested by the fact that Turner had in his studio a contrasting picture of similar size and shape, which with additions would stand for "War." A cool blue silveriness is the pervading note of "Peace," a blazing redness, a "lurid splendour which burns like gold and bathes like blood," that of "War." A careful examination of the latter picture leads one surely to the conclusion that the figure and the landscape do not belong to each other; I mean that they were not conceived together, nor even painted within a very short interval of one another. The background, I feel convinced, dates from the same time as the "Slave Ship." The pattern of the sky, the devices employed to force the reds and yellows to their strongest radiance, are much the same in both. As for the absurd figure of Napoleon, it is not in the picture at all. Ill-proportioned as well as ill-drawn, it is entirely out of scale with its surroundings, with which, moreover, it does not "sing," either in colour or tone. It has, in short, all the signs we are accustomed to look for in additions foisted on a work of art after the imagination has been diverted and cooled. Take it away, and "War" remains a page of daring, though not entirely successful, colour, worthy to hang as a pendant to the "Peace," worthy to be, what I suspect it was, the begetter of the still more daring "Slave Ship."

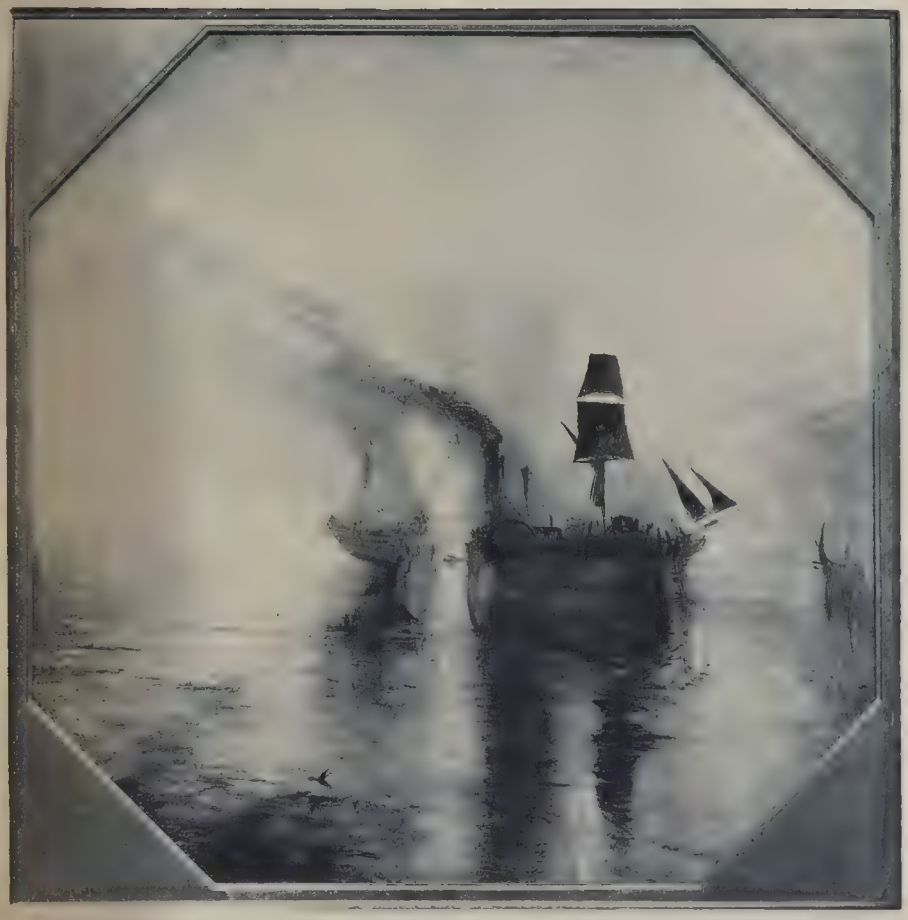
With this "War: the Exile and the Rock Limpet" we see the last, so far as our selected list is concerned, of Turner's grafting of extraneous ideas, moral or otherwise, on his pictorial schemes. The famous "Snowstorm" of 1842, once the butt of ignorance and prejudice, seems to us now a perfect example of give-and-take between truth and personality. "*Verité*, *personnalité*, voilà les deux termes de la formule complète de l'art: *verité* des choses, *personnalité* de l'artiste. Mais à y regarder de près, ces deux termes n'en font qu'un. La verité des choses dans l'art, c'est surtout la verité de nos propres sensations,

PEACE: BURIAL OF SIR D. WILKIE.

From the Oil Painting by J. M. W. TURNER, R.A.

(32½ × 32½)

THE NATIONAL GALLERY,



de nos propres sentiments, c'est la réalité telle que nous la voyons et la comprenons en vertu de notre tempérament, de nos préférences, de nos organes, c'est notre personnalité même." * No picture by Turner seems to me to fulfil the definition of art implied in these words of Eugène Véron better than the "Snowstorm." I was never lashed to the mast of a North Sea packet, as it attempted to make its port in the teeth of blinding snow, in a swirl of wind, with the voice of the leadsman skirling from the chains and the pilot's acknowledgment gruffing from the bridge above, but the sense of truth one distils from fifty years of life enables one to see that Turner did not undergo that comfortless experience for nothing, but that the "curious sort of conscientious feeling" he had "that it was his duty to record his impression if he survived," brings the picture as close to the literal fact as a work of art need be. "Soapsuds and whitewash," the papers called it. "What would they have?" was the painter's comment. "I wonder what they think the sea's like? I wish they were in it!"

The "Snowstorm" was at the Academy in 1842. Twelve months later he had there two pictures of Venice—"The Approach, looking towards Fusina," and the "Sun of Venice going to sea,"—the strange "Eve of the Deluge," and the picture rejected of King Ludwig of Bavaria, the "Opening of the Walhalla." Many years ago, when the late Philip Gilbert Hamerton and Mr. Richmond Seeley determined to make etching a feature in the PORTFOLIO, they sent Rajon, Brunet-Debaines and some other French etchers to the National Gallery, to select the pictures they would like to translate. They all wanted to do Turner, and not the pictures of his early or middle periods, which alone were then looked upon as sane, but these late visions of light, vapour, and colour. The "Sol di Venezia" was a special favourite, and was on all their lists. Hamerton, of course,

* Eugène Véron, *L'Esthétique*, p. 447.

was surprised. He found the late pictures of Turner "full of pathetic interest, and far indeed from being either ridiculous or contemptible," but he was constitutionally unwilling to really grasp the detachment of art. The tendency to judge a landscape by collation with some real place which happened to be its homonym, was too strong in him to be uprooted by taking thought. He confessed in words that art and reporting were different things, but he hankered after the purchase given to the critic, and even to the mere adorer, by the reproduction, or at least confession, of existing facts. At any rate, he could not resist the temptation to discuss Turner's actuality at length, and to lavish upon it much irrelevant geography.* To him, then, the choice of the French etchers was amazing. He looked upon these late "Venices," and "Whalers," and other pictures of the time, as lovely ghosts, called up by a mind no longer able to control the elements of a picture into final unity. He did not recognize their achievement. He did not see that their parts were organised into a closeness of interdependence which spelt creation, and that before the best of them the spirit which points out where an artist has fallen short of his own ideal, is more compelled to silence than by anything else their maker has left us.

The entry in the Academy Catalogue of "Shade and Darkness: the Evening of the Deluge," is interesting for the very Blake-like simplicity of one line in the quotation from the "Fallacies of Hope:"—

> "The moon put forth her sign of woe unheeded,
> And the last token came; the giant framework floated;
> The scared birds forsook their nightly shelter, screaming;
> *And the Beasts waded to the Ark.*"

The picture itself is open to all the strictures poured out by critics on the "Snowstorm." It is an attempt to paint the unpaintable, to

* See, for instance, all the discussion about Kilchurn, Ben Cruachan, and Loch Awe, at pages 79–82 of his "Life of Turner."

VENICE: THE GIUDECCA.

From the Oil Painting by J. M. W. TURNER, R.A.

(23½ × 35½)

THE VICTORIA AND ALBERT MUSEUM.



suggest the dissolution of society and the obliteration of its footmarks over the whole surface of the globe. In that, of course, it fails. It fails, in fact, to do more than put a lightly stirring finger upon such emotions as the sight of such an event would cause in ourselves, if we could be spectators. But if Turner could not paint the Deluge as Gerard Dow painted a besom, he can give pictorial unity to its symbol, which he does. As a design—for in spite of its vagueness it has design of a very complex and subtle kind—it is better than the "Walhalla," which was with it at the Academy of 1843.*

The "Opening of the Walhalla" never seems to have recovered the snub it received from King Ludwig of Bavaria. The monument which overhangs the Danube, near Regensburg, is not more forgotten in Europe than Turner's dream of its inauguration is forgotten even by those who worship Turner. Seventeen years ago, after the passing of the National Gallery Loan Act, it was deposited, with the "Lake Avernus" and three others, in the National Gallery of Ireland, where it has remained ever since. Although not a design in the best sense of the term, it is a cleverly arranged scene. The canvas is divided diagonally through the centre by the Danube; on our left a long wooded slope faces the sun, with King Ludwig's forgery in the middle, on a height isolated by ravines; on our right is the near bank of the river, crowded with holiday makers. Turner seldom painted anything more exquisite in its way than the leafy *côte*, basking in the daylight, and the gliding surface of the Danube laden with gilded barges, which really make up the picture. On these he has lavished knowledge and care, and only an eye trained on Cornelius, Kaulbach, and the Nazarenes, could have failed to see at least their beauty, if not their artistic point.

* There are two "Deluges," differing slightly in design and colour. One is in the Board Room of the National Gallery; the other has been recently acquired by Mr. H. Darell Brown. The above remarks may be applied to both.

The year after the "Walhalla" was the last of Turner's power. After 1844 he created a few things in which the painter can still take pleasure, but they are never flawless, by which I mean that every thing he did after he had reached three-score years and ten showed some sign, somewhere, of failing eye and will. The "Whalers" of 1845, the modified "Wreck Buoy" of 1849,* to give two characteristic examples, are full of knowledge, imagination, and even skill, but the controlling power is not sustained. The later work especially, has its harmony destroyed by the cacophony set up between the vermilion jib of the pilot cutter and the emerald green of the buoy itself. It is curious that these symptoms of the end should have been preceded so closely by one of the greatest things Turner ever did, by a canvas in which he displays a supreme power of extracting unity from apparent confusion. "Rain, Steam, and Speed: the Great Western Railway," was at the Academy of 1844. Few of Turner's pictures have had to stand such assaults as this, and few would now be accepted with more unbroken applause by all who have any real conception of the catholicity of art. The questions we now ask ourselves before a picture are something like these: "Is the painter's conception pictorial?" and "Has he carried it through without falling into sloughs or wandering off into byeways?" Before this picture we could give no answer but "Yes." Neither rain, nor speed, nor even steam can really be painted, but of all three the painter can give a symbol which will at once inform the eye, and take its place in an organic whole. Turner saw his creation as a pattern, as a pattern in depth as well as in width and height, as a pattern in mystery as

* See Plate. This picture was originally painted early in his career, but most of the work now visible upon it belongs to the date I have given. Pictures which combine two periods are seldom satisfactory, and this "Wreck Buoy" is no exception to the rule. Other pictures dating from his last six years of activity are:—"Whalers" (1845), "Undine" (1846), "Angel in the Sun" (1846), "Queen Mab's Grotto" (1846), "Mercury sent to Æneas" (1850), "Æneas telling his Story to Dido" (1850), "The Visit to the Tomb" (1850), "Departure of the Fleet" (1850).

ROCKETS AND BLUE LIGHTS.

From the Oil Painting by J. M. W. TURNER, R.A.

(35½ × 47)

In the Collection of
CHARLES T. YERKES, Esq.



well as in assertion, as a pattern in movement as well as in repose. Through all these veils and quietudes he sends force rushing at us, concrete but indefinite, and excites the same emotion, a blend of wonder and regret, which the same irresistibility called up in himself more than half a century ago. In colour, "Rain, Steam, and Speed" is, in one sense, almost the masterpiece of Turner. The glory of the "Polyphemus," the unapproachable purity and lambency of his late water-colours, the passion of such things as the "Burial of Wilkie" and the "Agrippina," are not there, but instead we have a marvellous iridescence, an opalescent multitude of vaporous atoms floating in the sun, veiling and transforming the English landscape, repressing over-rigid things, like the two Taplow Bridges, and leaving all violence and discord to the rushing blackness which comes headlong through, to be transformed in turn, by the strange magic of art, into an indispensable note in the completed vision. The only vital difference between the pictorial ideas embodied in such a picture as this, and the works of the later impressionists, French and English, is that Turner recorded the impression made upon his brain, with its *cortège* of harmonics in light, line, and colour (to take a figure from music); while his disciples—as we should plumply call them if we were writing a couple of centuries after the event—are content to take it obediently off the retina. Between "Rain, Steam, and Speed" and a good Monet I can see but few essential differences. Turner had a richer sense of pattern than the French master, and an energetic imagination which, in Monet's case, has been disciplined into self effacement. In short, the Englishman allowed his invention to work as he painted, while the Frenchman strenuously confines the whole business to nature, eye and hand. So that in the one case we get an organized, in the other a selected impression. But the difference of principle is only seen on analysis; in effect, the works of the two men are set apart mainly by a difference in degree, for Turner's "Rain,

Steam, and Speed" contains a first rate Monet, if not, indeed, more than one.

The strategic weakness—if I may be allowed such a phrase—of all strictly impressionistic painting, lies in the fact of its competition with Nature on her own ground, or at least of its appeal to Nature as its main if not its only test. Its aim, if not illusion, if not the actual transference of light to canvas, lies at least in that direction. Before a "Courbevoie" of Monet, or such a Manet as the "Bar aux Folies Bergères," we are driven to an imaginative collation with the real thing as it stands in our memory. And the painted impression, however great the skill behind it, suffers inevitably by the contrast. The scale of tones at the painter's command is miserably short beside that of Nature; Nature, too, in her incessant change and movement, supplies the eye simultaneously with excitement and rest, keeping it fresh, eager, and efficient. To compete with her, to attempt to stimulate our æsthetic faculties in the same way, is to court a needless disability. By taking form—by which I mean, of course, not the shape of objects, but design in that comprehensive sense which includes the distribution, value, and quality of colour, as well as the play of line and tone—by taking form as the vehicle for his ideas, the artist secures a fairer field. He no longer mimics Nature; he supplements her, creating, as it were, in her wake, and giving proof as he goes of his own share in the elemental forces. Herein, as it seems to me, lies the superiority of Turner's impressionism—if we may so class such painting as we find in the better works of his later period—over the more objective impressionism of the last half century.

With "Rain, Steam, and Speed" I may close my review of Turner's works. It was the last of his unalloyed successes. For some years more he was to keep his imagination, and in not a few pictures in the National Gallery, dating between 1844 and the end, we can see that only will and the outward eye are wanting to a master-

OFF THE NORE (WIND AND WATER).

From the Oil Painting by J. M. W. TURNER, R.A.

(12 × 18)

In the Collection of
MESSRS THOS. AGNEW & SONS.

piece. But art is coherence as well as sincerity, and once the strands begin to go, a rope can be put to its use no more. After his last great picture, Turner appeared for yet seven years on the walls in Trafalgar Square. To the same Academy as "Rain, Steam, and Speed," he had sent six other pictures: an "Ostend," now in America; three pictures now in the National Gallery—"Fishing Boats bringing a Disabled Ship into Port Ruysdael," "Venice: S. Maria della Salute," and "Venice, the Ducal Palace"; an "Approach to Venice"; and the "Van Tromp" now at Holloway College. Of thirteen pictures exhibited in 1845–46 all but three were either "Venices" or "Whalers." In 1847 he sent the strangely-named "Hero of a Hundred Fights," in 1849 the palimpsestic "Wreck Buoy" and another early picture, the "Venus and Adonis," which, happily, he made no attempt to improve. In 1850 he contributed, with three other things, "The Visit to the Tomb." Eighteen months later he was carried to his own tomb in St. Paul's.

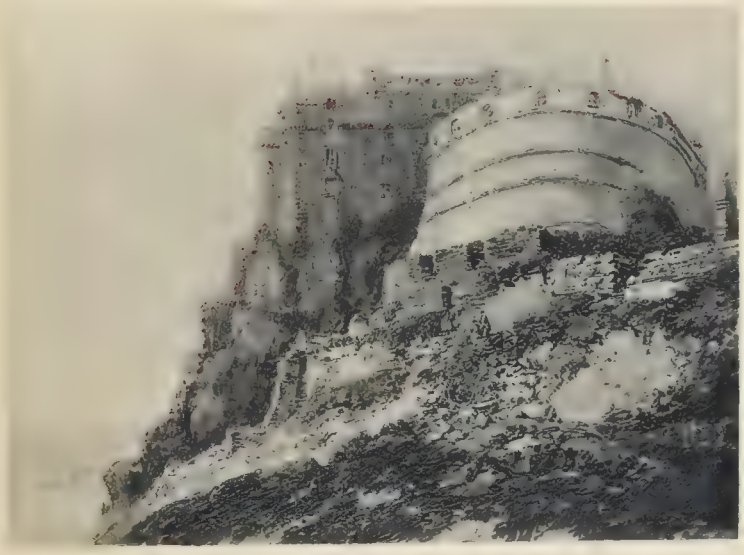


EDINBURGH CASTLE.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(7 × 10⅜)

THE BRITISH MUSEUM.



CHAPTER IX.

Turner's life after the death of Walter Fawkes—Visit to the South of France—Stay in Rome in the Winter of 1828-9—Death of Turner Senior—Death of Lawrence—Making of Turner's first Will—Visit to Holland—First Visit to Venice—Gradual withdrawal from intercourse with his Friends—Journey with Munro of Novar—His last Continental Tours—His last Letters—His last appearance in public—The private enquiry of John Pye—Sophia Caroline Booth—Turner's Death and Burial—His Will.

IN my fifth chapter I sketched Turner's career during the middle years of his private life, the period of his greatest sociability and, beyond possibility of doubt, of his greatest happiness. This happiness died a lingering death, the first, and perhaps the heaviest blow, being the disappearance of Walter Fawkes, and Farnley with him, out of his routine. This blow was followed and its work completed

by the successive deaths of the painter's father, and of such friends as Wells, the drawing-master, and Egremont, the patron. In this chapter, however, I must hark back a little, and pick up the thread of my story in 1828, the year before old William Turner died.

In the autumn of this year Turner paid his first and only visit to the South of France. He lingered in Provence, at Avignon and Nismes, where the heat was so distressing that he had to seek relief in sea-bathing at Marseilles. He then travelled along the Cornice to Nice, Genoa, and Spezzia, turned landwards to Carrara and Siena, and in October went on to Rome. There he lodged at No. 12 in the Piazza Mignanelli, in the same house as Eastlake, whence he sent home those lively letters to Chantrey and Jones which are printed by Thornbury and Monkhouse, and yet must be quoted again, for the support they give to any sketch of Turner the man. The earlier is to Jones*: —

Rome, *October* 12, 1828.

Dear Jones,

Two months nearly getting to this *terra pictura*, and at work; but the length of time is my own fault. I must see the South of France, which almost knocked me up, the heat was so intense, particularly at Nismes and Avignon; and until I got a plunge into the sea at Marseilles I felt so weak that nothing but the change of scene kept me onwards to my distant point.

Genoa, and all the sea-coast from Nice to Spezzia, is remarkably rugged and fine; so is Massa. Tell that fat fellow Chantrey that I did think of him *then* (but not the first or the last time), of the thousands he had made out of those marble craigs which only afforded me a sour bottle of wine and a sketch; but he deserves everything which is good, though he did give me a fit of the spleen at Carrara.

Sorry to hear your friend, Sir Henry Bunbury, has lost his lady. How did you know this? you will (ask:) answer, of Captain Napier, at Siena. The letter announcing the sad event arrived the next day after I got there. They were on the wing—Mrs. W. Light, to Leghorn, to meet Colonel Light, and Captain and Mrs. Napier for Naples; so all things considered I determined to quit instanter, instead of adding to the trouble.

* George Jones, R.A., the soldier-brush, who thought himself so like the Duke of Wellington that, said the wags, he stayed at home on the day of the Duke's funeral lest they should bury him by mistake!

ROSENAU.

From the Oil Painting by J. M. W. TURNER, R.A.

(38 × 49)

In the Collection of
MRS. GEORGE HOLT.



LETTERS FROM ROME

Hope that you have been better than usual, and that the pictures go on well. If you should be passing Queen Anne Street just say I am well, and in Rome, for I fear young Hakewell has written to his father of my being unwell; and may I trouble you to drop a line into the twopenny post to Mr. C. Heath, 6, Seymour Place, New Pancras Church, or send my people to tell him that, if he has anything to send me, to put it up in a letter (it is the most sure way of reaching me), directed for me, No. 12, Piazza Mignanelli, Rome, and to which place I hope you will send me a line? Excuse my troubling you with my requests of business. Remember me to all friends. So God bless you. Adieu.

J. M. W. TURNER.

It is curious to find him sending messages to his household in this roundabout fashion. The reason, most likely, was that Hannah Danby and her colleagues either could not read at all, or that between their imperfect mastery of that science and Turner's own involved methods of expression, mistakes had been known to occur. So the painter drew upon Jones's good nature to make sure of being understood. The second letter is to Chantrey:—

No. 12, Piazza Mignanelli, Rome,
Nov. 8, 1828.

My dear Chantrey,

I intended long before this (but you will say "Fudge") to have written, but even now very little information have I to give you in matters of Art, for I have confined myself to the painting department at Corso; and having finished *one*, am about the second, and getting on with Lord E.'s, which I began the very first touch at Rome; but as the folk here talked that I would shew them *not*, I finished a small three feet four to stop their gabbling.* So now to business.

Sculpture, of course, first; for it carries away all the patronage, so it is said, in Rome, but all seem to share in the good will of the patrons of the day. Gott's studio is full. Wyatt and Rennie, Ewing, Buxton, all employed. Gibson has two groups in hand, 'Venus and Cupid,' and the 'Rape of Hylas,' three figures, very forward, though I doubt much whether it will be in time (taking the long voyage into the scale) for the exhibition, though it is for England. In style is something like the 'Psyche,' being two standing figures of nymphs leaning, enamoured, over the youthful Hylas, with his pitcher.† The Venus is a sitting figure, with the Cupid in attendance;

* Three feet by four. There appears to be no doubt that this was the "Orvieto," now in the National Gallery.

† The group now in the Gallery at Millbank; it is perhaps Gibson's best work.

and if it had wings like a dove, to flee away and be at rest, the rest would not be the worse for the change. Thorwaldsen is closely engaged on the late Pope's (Pius VII.) monument. Portraits of the superior animal, man, are to be found in all. In some the inferior, viz., greyhounds and poodles, cats and monkeys, &c., &c.

Pray give my remembrances to Jones and Stokes, and tell *him* I have not seen a bit of coal stratum for months. My love to Mrs. Chantrey, and take the same and good wishes of

Yours most truly,

J. M. W. TURNER.

During this stay in Rome he is said to have painted the "Regulus"* and the "Vision of Medea,"† as well as the "Orvieto." Eastlake tells us‡ that he made a little show of the three pictures in some room which he afterwards took to live in, at the Quattro Fontane.§ According to Eastlake, the foreign artists, and especially the Italians, were amazed that the English could have so little taste as to see anything in them at all,‖ and compared Turner, who painted mustard, to a certain English grocer in the Corso, who sold it! To the Latin conscience, with its clear ideas and bent towards definition, Turner's mystery must have seemed perversity, especially when he combined it with comparative fidelity to fact in other ways, as in the "Orvieto." This picture must have been a gem of colour when it was new, but its subjective inspiration comes undeniably from the Valley of the Thames.

* Deposited by the National Gallery in the National Gallery of Ireland.

† In the National Gallery.

‡ Walter Thornbury, vol. i., p. 221.

§ It may be worth while to note, curiously, that just as he started the modern form of impressionism, or at least embodied some of its principles, for the first time, he should also have produced the first specimens of those impromptu frames which have since developed into one of the little affectations of the school. He saved the money which might have gone to the *doreur* by nailing a piece of thick rope round his stretchers, and staining it yellow with ochre.

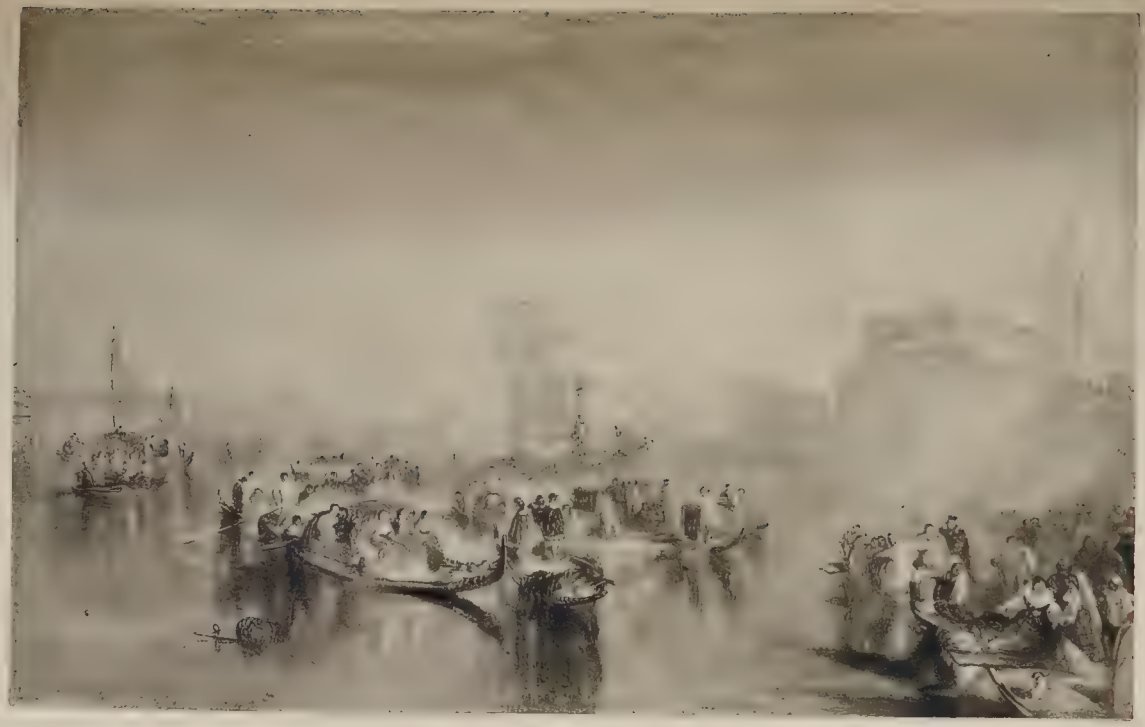
‖ When these pictures were packed for the journey to England, Eastlake advised Turner to have the cases covered with waxed cloth, to preserve them from any chance of getting wet. Turner was grateful for the hint, "for," said he, "if any wet gets to them they will be destroyed." A significant admission, when we remember the state of many of those pictures which were exposed for years to the damp and neglect of his gallery in Queen Anne Street.

THE STATE PROCESSION OF BELLINI'S PICTURES.

From the Oil Painting by J. M. W. TURNER, R.A.

(28 × 44)

In the Collection of
J. PIERPONT MORGAN, Esq.



As for the "Regulus," the Roman verdict anticipated that of Ruskin, who classes the "Regulus" among Turner's nonsense pictures.* Other pictures connected with this tour are the "Banks of the Loire,"† the "Messieurs les Voyageurs on their Return, &c.,"‡ the "Loretto Necklace,"§ and the great "Ulysses and Polyphemus." These were all in the Academy of 1829.

The next few months were eventful for Turner. On the 29th of September his father died; four months later, the body of Sir Thomas Lawrence was carried through the snow to St. Paul's, suggesting gloomy thoughts and cynical reflections, and, perhaps, the making of the will of 1831; the first of that series of documents which was afterwards to give so much work to the lawyers! It was probably in 1830 that he made his first visit to Holland, for we know of no other excursion during the autumn of that year, and his Dutch sea-pieces begin in 1831. The year 1830 also saw the publication of his illustrations to Rogers' "Italy," and, possibly, his first visit to the French rivers, with Leitch Ritchie.‖

The next year, if we could only make sure of our dates, would deserve to be remembered by all Turner lovers as that of his first visit to Venice. Unhappily we cannot be quite certain. His almost unbroken stream of "Venices" began to flow on to the Academy walls in 1833. Between that year and 1846, he only twice—in 1838 and 1839—missed having at least one in the exhibition. But no positive record, I believe, has yet been discovered of when he first sailed in to the "glorious city in the sea."¶ According to my view of his personality, Turner had been waiting all his life for Venice. It

* "Modern Painters," vol. i., p. 129.

† Now in the Schwabe Collection, in the Kunsthalle, at Hamburg.

‡ In the possession of Mr. Stephen Holland. See Plate.

§ Lent by the National Gallery to the Gallery at Dundee.

‖ The first volume of "Rivers of France," with Ritchie's letterpress, was published in 1833, others following in 1834 and 1835.

¶ See note on p. 136, as to a possibility suggested by the contents of one of his sketch-books.

gave him exactly what he wanted. It afforded an opportunity to combine the particular view of the world's envelope which appealed to himself, with a skeleton, a supporting structure, which was at once strange, picturesque, and entirely human. It was therefore not surprising that he fastened upon it as he did, and that between 1833 and his death he sent no fewer than twenty-five pictures of Venice to the annual exhibition.

As Turner grows older, the materials for giving any sort of description of his private life become more and more scanty. After the deaths which made the years between 1825 and 1837 so tragic for him, he seldom made new friends, and his old ones used neither to see nor hear of him for months at a stretch. His habits became so secretive that his colleagues at the Academy fell into the way of repressing the ordinary civility of interest in his proceedings, until at last he was thought of as a skipper in a fog thinks of some revolving light in whose neighbourhood he believes himself to be. It will blaze out presently, but Heaven only knows where from.

On the other hand, most of those floating anecdotes which throw so much light on his private character belong to this stage of his career. With the gradual deepening of the shadows among which he lived, the conversation of his friends, when he was their subject, began ever more and more to depend on stories for its pabulum. His sayings and doings were snatched from oblivion by being frequently repeated, and a tradition began to take definite form while he was still alive. Most of these stories, nearly all, in fact, when fairly regarded, show him in a kindly light. Even the tale of how, when told of Haydon's suicide, he was content to repeat, "He stabbed his mother, he stabbed his mother"—meaning that he 'had his knife into' the Academy—shows a generous kind of rancour, if that be not a contradiction in terms. All accounts agree that he was the least censorious of men. In that Autobiography in which Mr. Frith has so

THE CAMPO SANTO, VENICE.

From the Oil Painting by J. M. W. TURNER, R.A.

(24 × 36)

In the Collection of
MRS. KEILLER.



often contrived to be more entertaining than he knew, we are told that "It is perfectly well known that the severest criticism Turner was ever heard to make was upon a landscape of a brother Academician, whose works sometimes showed signs of weakness. Turner joined a group who were discussing a certain picture's shortcomings, and after hearing much unpleasant remark from which he dissented, he was forced to confess that a very bad passage in the picture . . . 'was a poor bit.'"* According to the same authority, but this time with a *caveat* as to the veracity of the tale, Turner once said to Ruskin, "My dear Sir, if you only knew how difficult it is to paint even a decent picture, you would not say the severe things you do of those who fail." In the same volume an incomplete version is given of a story which, in its authentic form, sends a beam like a search-light across the artist's personality. Some sixty years ago the well-known dealer, Halstead, had his shop in the neighbourhood of Oxford Street.† Although a great admirer of Turner's, he had never seen him. "In some way or other," to continue the story in Mr. Frith's words, "a fine plate from the *Liber* series came into his possession, much damaged by stains and rough usage. Feeling that it could scarcely be further injured, he placed it in his shop-window. In passing one day Turner saw the damaged print, bounced into the shop, and fell foul of the printseller.

"'It is a confounded shame to treat an engraving like that! What can you be thinking about to go and destroy a good thing—for it is a good thing, mind you!'

"'I destroy it!' said the shopman, in a rage. 'What do you mean by saying I destroyed it? and who the devil are you, I should like to know? I didn't ask you to buy it, did I? You don't look as if you could understand a good print when you saw one,' &c., &c.

* "My Autobiography and Reminiscences," by W. P. Frith, R.A. Seventh Edition, p. 85 (London, 1889).

† In Rathbone Place.

"'Why, I did it!' said Turner.

"'Did what? Did you spoil it? If you did, you deserve——'

"'No, no, man! My name's Turner, and I did the drawing, and engraved the plate from it.'

"'Bless my soul!' exclaimed the printseller. 'Is it possible that you are the great Turner? Well, Sir, I have long desired to see you, and now that I have seen you, I hope I shall never see you again, for a more disagreeable person I have seldom met.'" *

Turner flounced out of the shop, but a few minutes later the door opened again, and his head was thrust in through the opening: "God bless you, Halstead!" he cried, and then again disappeared.† Putting aside his acquisitiveness in money matters, there was nothing small in the soul of Turner. Every anecdote which touches on such things shows him to have been generous in his passions, tolerant in his view of men, and incapable of petty rancours and resentments. "Dear old Turner!" young Trimmer called him after his death, and probably that particular phrase has never been applied to an unloveable man.‡

A love of solitude is one of the signs of a deep nature: the man whose sympathies with his fellow creatures are profound can bear to be alone. His thoughts are warm enough and real enough to be companions, and he never glows with a finer love for his kind than when, for a season, he has been giving that play to fancy which solitude allows. During the last twenty years of his life Turner escaped into that outer world, where his footsteps could not be followed, as a man

* "Autobiography," pp. 89, 90.

† The story with this appendix has, of course, been told before. My authority for the complete version is Mr. J. E. Taylor, who had it from Halstead himself.

‡ In the volume already quoted, Mr. Frith reports an after-dinner speech of Turner's. He calls it the "only oration he was ever known to deliver," forgetting, *perhaps*, that the orator had once been an Academy professor, and had not looked upon his office as a sinecure. The report, no doubt, is chiefly Frith's, so far as the actual words go, but in a general way it is vividly Turner.

VENICE: DOGANA AND SALUTE CHURCH.

From the Oil Painting by J. M. W. TURNER, R.A.

(24 × 36)

In the Collection of
JAMES ROSS, Esq.



escapes from prison. He prowled about the south of Europe, leaving few records of his pilgrimage beyond drawings and sketches.* Now and then we come upon a passage in a letter † which affords a glimpse of his sturdy figure creeping up some mountain road in the Rhone valley or his favourite Savoy, and reminding us curiously of Rousseau's picture of himself in his various tramps to and from his *chère maman* at Annecy.

Everyone who is not a pedestrian *acharné* knows what a stimulus walking is to the brain. He who tramps all day and every day may not feel it, but to the man with long intervals of some sedentary occupation, the use of his legs comes as a strong excitant. Nothing blows away intellectual clouds more promptly than a quick walk downhill; under its stimulus difficulties which seemed insurmountable vanish, and thoughts the brain groped after in vain present themselves with charming spontaneity. The freshness, lightness of thought and hand, and essential congruity, of the bales of sketches which Turner brought back from his rambles among the happy countries of the sun, depended perhaps, in no slight degree, on his mode of locomotion, just as, on the other hand, some of the want of clarity, both in technique and in idea, which marks not a few of the pictures painted at home, may be owing to the comparative stagnation of his tissues during his life in London. Not that he always walked. His journeyings probably embraced every form of locomotion known in Europe, except the carriole and the tarantass! It is on record that he made his way to Scotland in 1822 on board a collier, taking notes, as Thornbury puts it, "like a spy or a pilot," and sketching, or rather, to be accurate, delineating, nearly the whole coast-line between London and Edinburgh.

* If Turner had only numbered these, as Sir Laurence Alma-Tadema numbers his pictures, what a diary they would have made!

† See below, for instance, in the letter to Hawkesworth Fawkes, quoted on p. 174.

Turner's name occurs as a buyer of his own drawings at Dr. Monro's sale, in 1833. In 1834 he was in Edinburgh, for he met Sir David Brewster there, at a dinner given to the Reform Lord Grey, and in the autumn of the same year he was in London, for he saw the Houses of Parliament go up in a blaze on the 16th of October. Two years later, in the autumn of 1836, he went to Italy with Munro of Novar.* Walter Thornbury quotes Turner's action towards Munro as a proof of the deep kindliness which burst up now and then through his uncertain crust. Munro had been suffering from a "serious depression of spirits," and the painter suggested the Italian journey as a diversion, to take him out of himself. They travelled through Switzerland and Italy, passing, on their way, through that Val d'Aosta which had already been such a friend to the artist. Here they stopped to sketch, and Turner lost his temper.† Having worked away for a spell in colour and gotten his work into an unhappy condition, he threw it aside in a rage, crying, "I could have done twice as much in the time with pencil." His last inquiry when they started out to sketch of a morning, used to be, "Have you got the sponge?" the best substitute for a running stream or a bucket of water. He never rhapsodized about scenery, but sat hard at work at some distance from Mr. Munro, silent, concentrated, and generally a good deal higher, so as to obtain more distance and more of a bird's-eye view (as well as more security from being overlooked?). He took rapid sketches, and finished them afterwards quietly at the inn, with the help of his tremendous memory. He had a horror of what, he said, Wilson called being "too mappy." If you bore with

* The following note by Munro is pasted inside the cover of the sketch-book belonging to Mr. J. P. Heseltine: "When I travelled in 1836 with Turner through France, Switzerland, and the Val d'Aosta I found this sketch-book amongst my things. I shewed it to Turner, who after looking over it, again put it into my hands. I suppose it had been originally put up to enable him to make use of the unused paper in it."

† Thornbury tells the story twice over, with variations, in the course of a few pages. Vol. i., pp. 223 and 229.

his way,* it was easy to get on very pleasantly with him; indeed, there was a sort of half resolution come to that Turner and Novar should visit the East together.

Like too many of his countrymen, Turner was apt to minimize the effect of a kind action by his way of doing it. "One day," says Thornbury, "he found Mr. Munro in some difficulty with a sketch. He did not appear to notice it, but growlingly took up a new drawing-pad that was lying near (the paper he himself used was of a rough kind, and generally wrinkled in the most uncomfortable way by repeated washes), and off he went 'to see what he could do with it.' He returned in about two hours with the paper squared into four sketches, each in a different stage of completion. This was evidently his rough, kind way of showing an amateur friend the way of pushing forward a sketch. These sketches I have seen, and to me they seem invaluable. There are first rude pencilling loops for trees, and lines marking the horizon and chief masses. Then come brown dabs of marking-out colour, then washes for sky and water, till in the last sketch sapphire hills and touches of Heaven seem breaking through the chaos, and every inch of colour is radiant with knowledge and beauty. 'I can't make anything of your paper,' he said, and threw the four sketches down to his friend."† The tour brought Turner several commissions from Munro. In their fulfilment he did not always contrive to hit his patron's fancy.‡

Two years after this Italian journey we again catch a glimpse of him. It was the year of the discontinuance of the "England and Wales" publications, and the sale of the stock, at which Turner bought

* Walter Thornbury, vol. i., p. 231. Some of his ways must, however, have been rather difficult to bear with. He used, for instance, to spit in his colours, instead of looking about for a more conventional spring!

† Thornbury, "Life," etc., vol. i., pp. 230—231.

‡ Between 1860 and 1878, however, eight pictures by Turner were sold by Munro and his executors for a total sum of £27,924.

up the plates for £3,000. It was the year of that down-river expedition when the *Téméraire* swam into his ken, and revived, for a moment, his bent towards illustration. It was also, according to the old belief, the last year of his complete and balanced power. During all this time he was living partly behind the locks and chains of Queen Anne Street, partly in a lodging next the Custom House at Margate, of which the presiding deity was Sophia Caroline Booth. In any case he invited no one within his doors. His intercourse with the outer world was carried on by meetings elsewhere, mostly of an accidental kind, if we may judge from his letters. His friendship with the Fawkes family was kept up in this fashion. He never revisited Farnley after 1825, but certain letters to Hawkesworth Fawkes give us almost the last intelligence we have of his private life. In 1841 he began to complain of failing health, and in 1842 he was really ill.* But he recovered, and in 1843 made what is believed to be his last Continental tour. The following letter, written a year later, to Hawkesworth Fawkes, gives a somewhat belated account of his proceedings :—

47, Queen Anne Street,
Dec. 28, 1844.

Dear Hawkesworth,

First let me say I am very glad to hear Mrs. Fawkes has recovered in health so as to make Torquay air no longer absolute and that the Isle of Wight will I do trust completely establish her health and yours (confound the gout which you work under), tho' thanks to your perseverance in penning what you did and likewise for the praises of a gossiping letter, thanks to Charlotte Fawkes who said you thought of Shanklin, but you left me to conjecture solely by the post mark Shanklin — Ryde — so now I scribble this to the first place in the hope of *thanking* your kindness in the remembrance of me by the Yorkshire Pie equal good to the olden time of Hannah's culinary exploits.

* It was probably on this occasion that Novar made an effort to buy the whole contents of the Queen Anne Street gallery, offering £25,000 for the lot. Turner was tempted for the moment, but finally refused. The story has been variously told. According to Frith, when Munro went for his final answer, "No! I won't—I can't," cried the painter; "I believe I'm going to die, and I intend to be buried in those two" (pointing to the "Carthage" and "Sun rising in a Mist") "so I can't—besides, I can't be bothered. Good evening!"

ITALY.

From the Oil Painting by J. M. W. TURNER, R.A.

(33¾ × 45¾)

In the Collection of
J. PIERPONT MORGAN, Esq.



Now for myself, the rigours of winter begin to tell upon me, rough and cold and more acted upon by changes of weather than when we used to trot about at Farnley, but it must be borne with all the thanks due for such a lengthened period.

I went however to Lucerne and Switzerland, little thinking or supposing such a cauldron of squabbling, political or religious, I was walking over. The rains came on early so I could not cross the Alps, twice I tried was sent back with a wet jacket and worn-out boots and after getting them heel-tapped I marched up some of the small valleys of the Rhine and found them more interesting than I expected.

Now do you keep your promise and so recollect that London is not so much out of nearest route to Farnley now * * * Shanklin and (I) do feel confoundedly mortified in not knowing your location when I was once so near you, for I saw Louis Philippe land at Portsmouth.*

Believe me, Dear Hawkesworth,
Yours most sincerely,

F. H. Fawkes, Esq. J. M. W. TURNER.

P.S.—Best respects to Mrs. Fawkes and all at Farnley and compliments of the season happy new year.

"Rain, Steam, and Speed," the last of his great pictures, had been painted, or at least exhibited, this year. Whatever may be thought of it by those who expect every artist to do his duty in the dotting of i's and crossing of t's, it betrays no hesitation, no confusion, no lack of power to say what he wants to say, corresponding to the halting of his written sentences—which seems to show that his incoherence at this time sprang from disuse of the pen rather than from advancing age. After 1844, however, his organizing faculty rapidly declined, while his queer affection for broken-backed jokes grew upon him. The following note to Elkanah Bicknell is extant :—

47, Queen Anne Street,†
June 31, 1845.

My dear Sir,

I will thank you for a call in Queen Anne Street at your earliest convenience, for I have a whale or two on the canvas.

Yours truly,

E. Bicknell, Esq., Herne Hill. J. M. W. TURNER.

* On his visit to Queen Victoria.

† The original belongs to Mr. Fairfax Murray.

Two years later than the note just printed, he wrote to Hawkesworth Fawkes :—

Queen Anne Street,
Dec. 27, 1847.

Dear Hawkesworth,

Many thanks for the three P.P.P., viz., Pie, Phea and Pud—the Xmas cheer in Queen Anne Street.

It was very unfortunate for the undergraduate of Oxford, but he must take to himself the Bramah locks.

I will scold Griffiths which you desire me to do—but if I feel right from him Mr. G—— Mr. G —— was much pleased and his appetite to see more at Farnley has much increased so I do hope you may see him at Farnley—and before the Dort.

Now for Aberiswith. I think you have well chosen it is well sheltered from the east—the Town close to the sea no doubt must be much improved since my seeing it and the scenery of the natural valley of the Estwith the Ridol and the Devil's Bridge are beautiful and grand features. The view from the inn near the Devil's Bridge commands the falls of the Ridol—the Devil's Bridge torrent rushes down a deep chasm under the two Bridges one over the other—the new one directly upon the old one—you are in the neighbourhood of Havart and Hawvaford know I daresay yet known by him the seat of Esqre. Johns a fine place and well wooded and he employed Stothard to paint the same so think you will find some pictures by him there. I do not think but you could have hit upon a more favourable spot for your pencil and hope you may feel just what I felt in the days of my youth when I was in search of Richard Wilson's birthplace.

I am, Dear Hawkesworth,

Your truly obliged,

J. M. W. TURNER.

P.S.—The compliments of the season and my respects to all at Farnley.

During these years of mental and physical decay, he finally withdrew his private life from any kind of intrusion.* In Queen Anne Street he denied himself to his friends, and when not there he concealed his whereabouts even from Hannah Danby. Many stories are told of unsuccessful attempts, made by his colleagues and others,

* During early manhood and middle age he had been in the habit of amusing himself with playing on the flute; but this he seems to have abandoned as he advanced in years. His flute, with some exercises and music for it, was found neglected in the Queen Anne Street studio.

THE WRECK BUOY.

From the Oil Painting by J. M. W. TURNER, R.A.

(37 × 48)

In the Collection of
MRS. GEORGE HOLT.



to discover his unavowed haunts. Now and then he came up into the light, to a varnishing day or a council meeting, but for some years before his death it was difficult for anyone, even for such people as Harpur, his executor, to get speech of him at home. Hawkesworth Fawkes did all he could to keep the bond intact between his father's old friend and himself.* He occasionally contrived to see him when he came to London, and every Christmas the unfailing hamper arrived in Queen Anne Street. The last two letters we have were addressed to Fawkes: here they are:—†

Dec. 27, 1850.

Dear Hawkesworth,

Many thanks for the Pie it is excellent it did only come in time to drink the health of all friends at Farnley and wishing the compliments of the season and to Lady Barnes and family—Farnley like former times.

Old Time has made sad work with me since I saw you in town.

I always dreaded it with horror now I feel it acutely now whatever gout or nervousness it has fallen into my Pedestals and bid adieu to the Marrow Bone stage.

Your catalogue is excellent yet I could wish to see the Total number down in writing even at the End.

Fairfax's Sword Black Jug and the warrant I do not find, perhaps you are right upon second thoughts.

* Mr. Fairfax Murray's collection includes an undated letter to some unknown correspondent, the terms of which are a little mysterious. Turner writes:—

Dear Sir,

I cannot feel but anxious for the invitation of Mr. Fawkes in the place of his late father's, first because he has uniformly expressed himself in the favour of the arts and in the encouragement which Farnley Hall *proves* at least to me, but that any mark of estimation to the present Mr. Fawkes might induce him to give his thoughts likewise to the patronage of the Arts, in short, it would be a favour conferred on,

Yours most obliged,

J. M. W. TURNER.

The desired invitation cannot have been for himself, seeing the intimate terms on which he was with Hawkesworth Fawkes; it was possibly wanted for his correspondent.

† For the opportunity of printing these two letters I am indebted to the kindness of Mrs. Ayscough Fawkes.

Mr. Vernon's collection which he gave to the National Gallery are now moved to Marlborough House and the English masters likewise.

The Crystal Palace is proceeding slowly I think considering the time but I suppose the glass work is partially in store the vast conservatory all looks confusion worse confounded.

The commissioners are now busy in minor details of stowage and putting all sent before the glass conservatory is ready to be in bond.

Have the goodness to accept my thankful remembrance and all at Farnley.

And believe me,

Most truly yours,

F. H. Fawkes, Esq., Farnley Hall. J. M. W. TURNER.

The last letter of all, written a month later, shows some little revival of his faculties and contains some notes of former days :—

Dear Hawkesworth,

Many thanks for the brace of longtails and brace of Hares.

In regard to the Drawings—you say 19, I do not recollect how they were seen but you must be the best judge in what way you wish them to be rendered convenient to yourself, for you seem to wish to bring them with you to town.

The birds, I think, were pasted or fixed in Major Fawkes' Book of Ornithology, rather a large size, to illustrate his wishes.

A cuckoo was my first achievement in killing on Farnley Moor in earnest request of Major Fawkes to be painted for the book.

The Crystal Palace has assumed its wanted shape and size, it is situated close to the Barracks at Knightsbridge between the two roads to Kensington, and not far from the Serpentine. It looks very well in front because the Transept makes a centre like a Dome but sideways ribs of glass framework only, towering over the galleries like a giant.

Respects to all at Farnley.

Believe me, Dear Hawkesworth,

Yours truly,

January 31, 1851. J. M. W. TURNER.

Here the erratic strain in Turner's mind crops up in the paragraphs about the 1851 Exhibition, which are lugged in by the neck and heels. This strain broke out in various ways during his last years; an instance, which would be comic but for its tragic root, was his

calling himself a Master in Chancery, when he went to be photographed by Mayall. This leads one to suspect that it was by himself, and not by the neighbours, that he was turned into a naval officer at Margate. There, and at Chelsea afterwards, he was frequently known as "Admiral Booth," a style reduced by the irreverent street-boy into "Puggy Booth."

Turner is believed to have paid his last visit to Margate in 1845. It was probably in that year that he took the little house at Cremorne in which he died. It was taken in the name of Sophia Caroline Booth, whose acquaintance he had originally made when she let lodgings at Margate. Various tales are told of their relations, some of them apparently inconsistent with the notion that she was an old friend at the time of the move to Chelsea. But all such assertions may be safely disregarded. One of them, the story of his asking her name and then saying that he, too, would be called Booth, may be true enough; but, if so, it belongs to the day of their first encounter, when he took the Margate lodging, and not to that of the hiring of the Chelsea cottage. Mrs. Booth's name first appears in his testamentary arrangements in a codicil to his will dated the 1st of February, 1849, by which she was to receive the same provision as Hannah Danby.

The late John Pye, the engraver, left certain memoranda of events connected with "Admiral Booth's" tenancy of the Cremorne cottage and death under its roof, which are of extraordinary interest. They fully confirm the assumption that Turner had lived at Chelsea for several years before his death. By these memoranda* it appears that in January, 1852, Pye had an interview with the owner of the cottage, who told him that some four or five years

* Pye's memoranda are here summarised partly from a copy made by the late Sir Frederic Burton, and found among his papers by myself, partly from information kindly supplied to me by Mr. J. L. Roget, through whose hands the whole of Pye's manuscripts have passed.

before, "a lady and gentleman who had seen it (the cottage), came to the wharf with the intention of renting it, that terms were agreed upon between the parties, but that the negotiation failed in consequence of the proprietor having required to know the names of the applicants, and to have references as to character, which they declined to give. That the gentleman afterwards called at the wharf alone and renewed his negotiations for taking the cottage, by proposing, in lieu of making known his name and giving references as to character, to pay in advance any amount of rent that might be deemed necessary to secure the proprietor against the chances of loss by accepting him as a tenant. To this proposition, influenced by the unproductiveness of the property, the proprietor assented, and hence the unknown gentleman and lady became installed in the quiet retreat of their choice."

The mystery was not penetrated by those whom I may call Turner's Queen Anne Street friends until the day before his death. His colleagues and the faithful Hannah had long known that he had some hidden retreat, but he had baffled all their attempts to find it.* His final appearance in public is believed to have been his visit to the private view of the Academy in 1851. So far as is known, the last friends to have speech with him outside his own two households were Jones and Roberts. Thornbury says that as months elapsed, after the Academy private view in 1851, without anything being heard of Turner by his colleagues, Roberts wrote to Queen Anne Street, saying how greatly his brother R.A.'s regretted his absence from their meetings, and begging him "if he was ill and could not attend, to let him know, that he might come and see him, reposing the most perfect confidence in him,

* In 1850 Turner dined with a large party at the house of David Roberts. He was the last to leave, and Roberts went out with him to hail a cab, thinking, perhaps, that now was the chance of finding out where he really lived. "When the cab drove up he assisted Turner to his seat, shut the door, and asked where he should tell cabby to take him; but Turner was not to be caught, and, with a knowing wink, replied, 'Tell him to drive to Oxford Street, and then I'll direct him where to go!'"—Ballantyne's "Life of David Roberts;" note on p. 239.

THE DELUGE.

From the Oil Painting by J. M. W. TURNER, R.A.

(29½ × 29)

In the Collection of
H. DARELL BROWN, Esq.



should it be his wish that the place of his residence should remain private." Turner did not answer at the time, but about a fortnight later came to Fitzroy Square, where Roberts had his studio, looking "sadly broken and ailing." He told Roberts not to ask where he was living, but promised to call upon him whenever he came to town. "I tried to cheer him up," continued Roberts, "but he laid his hand upon his heart and replied, 'No, no; there is something here which is all wrong.' As he stood by the table in my painting-room I could not help looking attentively at him, peering in his face, for the small eye was as brilliant as that of a child, and unlike the glazed and 'lack-lustre eye' of age. This was my last look."* Roberts afterwards learnt that Turner called on Jones the same day.

That was near the end of October. Some two months later, when nothing had been heard of him for weeks, even by the inmates of 47, Queen Anne Street, Hannah Danby found a letter in an old coat, which gave a clue to his retreat. Taking a companion with her, she made her way to Chelsea, and discovered the truth by dint of questions in the little shops along the river-side. Returning to London, she told Harpur that Turner was living, or rather dying, as Admiral Booth, in a little house at Cremorne. Harpur lost no time in seeking out his friend, but the painter's last sands were running out when, at dusk, on the 18th of December, the lawyer found himself standing before the cottage.

Further results of Pye's 'legitimate curiosity' enable us to divine how Turner had lived during his last few years. In the Spring of 1852, some months after the painter's death, the engraver paid a second visit to Chelsea, and contrived to interview Mrs. Booth. He describes the pleasant impression made by the little house, with its flowers, and creepers, and bird singing in a cage. Mrs. Booth, he says, appeared to be about fifty. She was good-looking, dark, and kindly mannered,

* Communicated by Roberts to Walter Thornbury; "Life, &c.," vol. ii., p. 273.

but obviously illiterate. Turner, she said, had called her "Old 'un" and she had called him "Dear." She had known him for more than twenty years, the last five of which had been spent in the Cremorne cottage. In her youth she had lived near the Custom House at Margate and he had become her lodger. His last four exhibited pictures* had been painted at Cremorne, between January and April, 1850, in a small room with a very small window. Turner had spent much of his time in studying light and watching the effects of the sun. He used often to rise early, paint for a time, and then go back to bed. Some of his last work, she declared, was inspired by his dreams. One night he was disturbed, and called out excitedly. She brought him drawing materials, with which he made some notes afterwards used for a picture. She used to act as studio-boy, cleaning Turner's brushes, setting his palette, and so on. She herself, she confessed, had first excited the curiosity of the neighbourhood. She could not resist the temptation of whispering here and there that "Booth" was a great man in disguise, and that when he died he would be surely buried in St. Paul's.

Perhaps the only other person who shared Turner's secret was Dr. Price, of Margate, who had known the painter and his companion during the whole of their connection. In the last weeks of 1851, when his disorder had become insistent, Turner sent for Price, and asked him what hopes there were. "He was told that death was near. 'Go downstairs,' he said to the doctor, 'take a glass of sherry, and then look at me again.' The doctor did so, but the reply was the same.† Turner would not believe that the great change was so close at hand." He had once said that he would give all his money to be twenty again (as indeed would most people when they come to three-

* These were "Mercury sent to admonish Æneas," "Æneas relating his story to Dido," "The Departure of the Fleet (of Æneas)," and "The Visit to the Tomb." They all belong to the National Gallery.

† This incident, again, has been variously described. Thornbury's account, here followed, was, I believe, the first to be printed.

score years and fifteen). On the day of his death Mrs. Booth wheeled him to the window, that he might look out for the last time on such a sun as a London winter has to show.

He died in her arms, his head upon her shoulder, on the 19th of December, 1851.

Now I must again quote John Pye. The memorandum which describes his first visit to Chelsea, made a few days after the painter's death, gives the report of a conversation with the landlord of the "King's Arms," Cremorne Wharf, and of inquisitions afterwards made in Queen Anne Street, which enable us to fill in the details in our mental picture of Turner's good-bye to the world. "On asking him (the landlord)," says Pye, "the name of the occupants of the cottage in question he said 'Turner.' On my remarking that common rumour said it was Booth, and having asked him why he thought it was Turner, he said the occupants of the cottage had lived there four years, and that everybody had called them Booth—that some called the old gentleman Admiral Booth; but no matter what he was called, he was 'an odd sort of man!' 'But you have not told me why you now call him Turner.' 'Well! I'll tell you. One night not long ago my people told me that Booth was dead, and that his body was being removed in a hearse, there standing at the door. Soon afterwards the undertaker's men employed on the job came to my bar to have something to drink, and they talked while there to one another about the business they were engaged on—the shabbiness of the place they had come to—the narrowness of the staircase—it was so narrow that to get the coffin up it was impossible, and they had carried the body downstairs to the coffin. They talked of the coffin being made of lead and lined with satin, just as a coffin would be if made for a lord! That as soon as the men had left the bar he heard the hearse being driven away; that when it was gone the neighbours came to the bar and talked about what had

occurred, and said the hearse had gone to Queen Anne Street, and that Mr. Booth, as he was called, was Turner, the great painter.'"

Pye's appetite was not yet satisfied. He went on to Queen Anne Street, where he was told that soon after the coffin was brought there, two gentlemen arrived, "with the authority of executors," and were admitted to the house. They were told "that the body had arrived, and was now in the gallery—they proceeded to the gallery, one of them carrying a light, the rays of which radiated amidst the darkness of night and presented glimpses of those records of Turner's genius by which the walls were then adorned. On their approach to the coffin (the light being held over it) they, by the aid of the undertaker, who removed its lid, took their last melancholy view of all that remained of the great painter."*

Turner was buried in the crypt of St. Paul's on the 30th of December, 1851.

Litigation began immediately over his will. It was drawn up in such a way that opportunities for attack were not wanting. To anyone reading the will and the four codicils finally admitted to probate, with no desire except to get at the testator's meaning, that meaning, indeed, was clear enough in a general way. His chief object was to found an institution for decayed male artists; secondly, he wished to preserve his own works as a collection, and to perpetuate his fame; thirdly, he wished to provide for his mistresses and their children. Unfortunately the will was not so drawn as to leave all this beyond

* A cast is said to have been taken of the features during the time the body lay in the gallery. In the catalogue of Pye's sale at Christie's, in May, 1874, lot 431a, is "a plaster cast of the face of J. M. W. Turner, probably taken after death." I hear from Mr. Roget that the catalogue was made by Pye himself, so that, indefatigable as he was, he does not seem to have found conclusive evidence that it really was a *death* mask. On the other hand Trimmer junior, who visited the house in Queen Anne Street with his father after the funeral, saw a cast in a deal box in the studio which he evidently took for one taken after death. "Dear old Turner, there he lay, his eyes sunk, his lips fallen in. There was written on his calm face the marks of age and wreck, of dissolution and re-blending with the dust." The cast sold at Christie's in 1874 is now, I believe, the property of Mr. William Ward, of Richmond.

EDINBURGH FROM THE CALTON HILL.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(6⅜ × 10)

In the Collection of
THOMAS BROCKLEBANK, Esq.

dispute, so that heirs-at-law and next of kin, people to whom, so far as we can tell, he never gave a thought, obtained a lever with which to upset his wishes. On the 19th of March, 1856, more than four years after his death, Vice-Chancellor Kindersley made an order which took the place of the will. By this order the National Gallery obtained all the works of art *by his own hand* that he had left; the Royal Academy received a sum of £20,000, free of legacy duty; the statue trustees received their thousand pounds; the heir-at-law the real estate; and Hannah Danby, Mrs. Booth, and the daughters, their provision; while the rest of the property, including all his plates, engravings, and copyrights, was divided among the next of kin. The scheme for relieving the wants of "decayed male artists, being lawful issue," was thrown overboard altogether—a last and crowning instance of those "Fallacies of Hope" around which his living thoughts had circled for nearly half a century.



MALMESBURY ABBEY.

From the Water-Colour Drawing by J. M. W. TURNER, R.A.

(11⅜ × 16⅜)

In the Collection of
R. E. TATHAM, Esq.



CHAPTER X.

TURNER'S ACHIEVEMENT.

IN attempting to arrive at something like a just idea of Turner's achievement, and of the place he should occupy among the great artists of the world, we must look at his work from many standpoints besides that of quality. His most uncompromising champions will scarcely contend that he was one of those rare artists who may be judged from a single gem, who have packed into some perhaps modest creation so much elemental vision and so much simplicity of appropriate emotion, that their greatness may be asserted from it alone. He has given us no "Monna Lisa," no "Syndics," no "Georg Ghisze," no "Morning Walk." The small sitting lion made by Stevens for the railings of the British Museum contains more

witness to the profound instinct which marks the creator than any single production of Turner. Nothing of his can laugh at the critic's teeth, as can this strangely self-contained little quadruped.

We must, then, take serious account, not only of the bulk of his production, but also of the knowledge, industry, and imagination implied in each separate work, as well as of the proof it affords of his determination to be known, praised, and remembered. To such a consideration as this last, we should, of course, give little weight in the case of a man who had mistaken his vocation altogether. Haydon, for instance, only stands in our memories as a tragedy, for he had aspirations without the special gifts which ought to go with them.* But when allied to power, even to power perversely used, ambition becomes the most useful of the virtues.

So far as we can tell, Turner was the most industrious of all artists. He was certainly the most prolific. That splendid abundance which commonly marked the painters of the seventeenth and eighteenth centuries was renewed in him. There are about twenty-one thousand pictures, drawings, and sketches by his hand still extant, or one for every day of his working life. The lists attached to this volume include about fifteen hundred pictures and water-colour drawings. If to these we add five hundred for those drawings in the National Gallery which are not here catalogued, we get a total of two thousand more or less finished works of art. Rubens is supposed to have left behind him about two thousand pictures, but that total includes hundreds of things he never touched, as well as a very large number on which most of the work was done by pupils or employés. Sir Joshua Reynolds painted about two thousand portraits and other things during the half century over which his career extended, but he, too,

* "Every true artist should be actuated in his work by two great motives; first, an ambition to excel, and, secondly, a love for his art. Now Haydon appears to have enough of the first but little of the second quality." This is how Haydon struck his contemporary, Northcote.—"Conversations of James Northcote, R.A., with James Ward." Edited by Ernest Fletcher (London, 1901).

made considerable use of assistance, and left us, moreover, scarcely anything but pictures. His drawings are few and unimportant. Rembrandt enriched the world with about four hundred pictures, some three hundred and fifty etchings, if we admit all those which used to be called his before the sceptical days of Sir Francis Seymour Haden, and a considerable number of drawings.* Gainsborough left about a thousand pictures, to say nothing of his numerous and most exquisite drawings, while about seven hundred may be put down to Raeburn. Speaking broadly, neither Rembrandt, nor Gainsborough, nor Raeburn allowed anyone to share their labours. Such assistance as the two first made use of was very slight and incidental, and was confined to those perfunctory productions which shine only by their size.† Raeburn, like Turner, did all his work himself.

Turner, then, produced single-handed a larger number of works of art than any other painter. But astonishing as his output seems, it becomes still more amazing when the internal wealth of its separate units is considered. I have already drawn the reader's attention to the fact that his sketches are very seldom schemes for pictures in the strict sense of the word. They are nearly always notes or studies from nature, Turnerified, no doubt, but still, in the main, directed to the preservation for future use of some actually occurring combination of line or colour. From the purely artistic standpoint this may hint at a defect; it may help to prove that Turner's strongest impulse was

* Dr. Hofstede de Groot is understood to have been employed for some years on a catalogue of Rembrandt's drawings, which will enable their total to be estimated with some accuracy before very long.

† Northcote says that Gainsborough and his nephew, Gainsborough Dupont, painted the robes of Queen Charlotte, in the great full-length portrait in Buckingham Palace, between supper one evening and breakfast next morning. They sat up all night and painted it by lamp-light (*loc. cit.*, p. 161). Here I cannot help referring (although it has nothing to do with my present subject) to Northcote's first-hand account, now first published, of how Sir Joshua came to sit to Gainsborough and why the portrait was never finished. It entirely confirms, so far as it goes, my own much contested view of the President's character (*ib.*, p. 159).

rather towards illustration than creation; but from another point of view it adds to the miracle of his industry, for it means that his attention never flagged, that his observation never slept, that through the making of all those twenty thousand still existing sketches his brain was permanently alert to seize and note down the melodies played by the changing phenomena of nature. The born artist, the man in whom the artistic impulse dominates all others, creates easily, almost unconsciously, but no man observes without an effort. To observe is to absorb, and to take in is a less spontaneous employment for the human faculties than to give out. To spend fifty years in a single-minded study of Nature is always a great achievement, even when the field is narrowed to the eye that watches it, as in the case of the entomologist or the microbe hunter. To spend them like Turner, in a synthetical analysis of the whole face of nature, in a process implying a simultaneous grip on detail and a perception of how detail is controlled by mood, is a much rarer feat. It is impossible to look through the contents of even one of the National Gallery boxes without feeling oppressed, almost dismayed, by the witness they bear to a life-long watchfulness, to a passionate determination to get at the heart of Nature's secret, to find out how it is that she welds so many apparent incongruities into unity, and compels so many free and changing things to work together to an end.

The average man's mental energising is mostly vain, even to himself; and in the portfolios of even considerable artists, nine things out of ten have little or no point, but represent that dull quiescence in which even a brilliant imagination passes most of its time. It is not so with Turner. Among those piles of bits of paper with something on them, from the merest scribble with a pencil up to some little masterpiece of colour, it would be difficult to find one without a definite and, for the most part, easily perceptible object. In the majority of his more rapid scribbles he seems to be groping after the

cause of rhythm in line. On page after page of his sketch books we find diagrams of the horizon, drawn at intervals of a few minutes, apparently, as coach or boat carried him along. At other times his interest will be given not to the pattern of things but to their constitution, and a book will be filled with sketches and notes which are directed to the registering of separate facts, rather than to any classification of the forms produced by their combination.

Again, we have many hundreds, even thousands, of colour memoranda, or rather memorabilia, for they are never mere notes of average things, but always record some valuable concurrence of tint and tone. In these, as in the pencil jottings, the motive is never to preserve ideas bubbling up from within, but always to fix some *acquisition*, to note the results of observation, and to begin immediately the process of assimilation. The more we examine these records of half a century, the more amazing does it seem that any man's attention should have been so continuously eager through so long a space of time. The collection is not in any way selected, unless, indeed, in the sense that the most important things have been selected out. It represents the day-to-day working of the painter's eye and hand during these voyages through the more picturesque parts of Europe, which were to his routine what the bee's excursion to the garden is to the bee.

I have said all this on the evidence of the sketches, because such things give deeper glimpses into a certain side of Turner's individuality than his more set performances. But what they tell us is more than confirmed by his pictures. A lively, untiring interest in every detail of Nature's face can alone account for the crowded circumstance, the multitudinous veracity, which is to be found in every oil picture he painted after he was thirty. Look, for instance, at the embayed coast in the "Bay of Baiæ," in the National Gallery; at the left bank of the Thames, in "Rain, Steam and Speed"; or at the

wonderful pine and temple-crowned slope of rock in the "Lake Avernus, the Fates, and the Golden Bough." In all these he spreads skin after skin, I should say robe after robe, over the bare old earth. He feels, and makes us feel, the solidity beneath, on which he lays the successive vestures provided by the ages, with a delicacy and tenderness approached by no one else. Let your fancy cut a section through one of his painted hill-sides, and your mind's eye will see the strata laid bare as they would be in a real trench dug with a spade. Your imagination will not be arrested at the surface of the canvas. It will be encouraged to follow those pines to their roots in the sandy *detritus*, those porticoes to their foundations on the live rock, those lakes and pools down to the beds they have been coaxing out for themselves ever since the earth's crust shook into its present form.

There is a famous passage in "Modern Painters," in which Ruskin crushes Gaspar Poussin with his eloquence with as little ruth as the Sabines crushed Tarpeia with their shields. It professes to be a description of what there is to be seen on the road from Rome to Albano, among the woods which clothe the slopes below La Riccia. It has been often quoted, but it reads so exactly like a glorified account, not of what Ruskin enjoyed as he slowly climbed to Albano, but of the garment that his mind's eye watched Turner weaving for the scene, that I shall venture to quote it once more: "It had been wild weather when I left Rome, and all across the Campagna the clouds were sweeping in sulphurous blue, with a clap of thunder or two, and breaking gleams of sun along the Claudian aqueduct lighting up the infinity of its arches like the bridge of chaos. But as I climbed the long slope of the Alban Mount, the storm swept finally to the north, and the noble outline of the domes of Albano, and graceful darkness of its ilex grove, rose against thin streaks of alternate blue and amber; the upper sky gradually flushing through the last fragments of rain cloud in deep palpitating azure, half æther and half

dew. The noonday sun came slanting through the rocky slopes of La Riccia and their masses of entangled and tall foliage; above, autumnal tints were mingled with the wet verdure of a thousand evergreens, were penetrated with it as with rain. I cannot call it colour, it was conflagration. Purple and crimson and scarlet, like the curtains of God's tabernacle, the rejoicing trees sank into the valley in showers of light, every separate leaf quivering with buoyant and burning life; each, as it turned to reflect or transmit the sunbeam, first a torch and then an emerald. Far up into the recesses of the valley, the green vistas arched like the hollows of mighty waves of some crystalline sea, with the arbutus flowers darted along their flanks for foam, and silver flakes of orange spray, tossed into the air around them, breaking over the grey walls of rock into a thousand separate stars, fading and kindling alternately as the weak wind lifted and let them fall. Every blade of grass burned like the golden floor of heaven, opening in sudden gleams as the foliage broke and closed above it, as sheet lightning opens in a cloud at sunset; the motionless masses of dark rock—dark though flushed with scarlet lichen, casting their quiet shadows across its restless radiance, the fountain underneath them filling its marble hollow with blue mist and fitful sound; and, over all, the multitudinous bars of amber and rose, the sacred clouds that have no darkness and only exist to illumine, were seen in fathomless intervals between the solemn and orbed repose of the stone pines, passing to lose themselves in the last white, blinding lustre of the measureless line where the Campagna melted into the blue of the sea."*

The description is overcharged even for the Alban slopes themselves.

* "Modern Painters," vol. i., p. 152 (ed. 1888). Since writing this chapter I have read the late W. J. Stillman's essay, "John Ruskin," in the volume called "The Old Rome and the New, and other Studies," in which he quotes this passage and the description of the "Slave Ship" for almost exactly the same purposes as I do. At first I was tempted to seek new illustrations, but on consideration I thought it better to let what I had written stand.

TURNER

"The sincerest writer says a word too much when he tries to round a period."* Such phrases as "the curtains of God's tabernacle" and the "golden floor of heaven" suggest images beyond poor human experiences. But allowing for this, the whole passage is curiously faithful to some of Turner's richer pictures, and the suspicion insinuates itself that Ruskin selected his detail as much for the painter's sake as for Nature's. However that may be, there is no denying that the passage will stand either for an Italian hillside in the sunshine or for a Turner, and that if art were really to be measured in terms of nature, the question with which Ruskin brings his rhetoric to a pause —"Tell me, which is likest to this, Poussin or Turner?"—would not only have to be answered in the latter's favour, its implication too would have to be allowed, namely, that his art is the greater *because* it contains more truth than Gaspar's. Turner tells all he can, Poussin only what is required for his immediate artistic purpose. Turner is driven by his passionate interest in every detail of Nature's person, into overwhelming us with his knowledge and leaving us gasping in the sort of flood in which it comes down. As a matter of fact he was, of course, worth forty Gaspars, but not because, had he painted La Riccia, his picture would have come nearer to Ruskin's description than the dull little canvas in the National Gallery.

I referred a few minutes ago to a little lion modelled by Alfred Stevens for the British Museum. It was made, in one of those sporadic outbreaks of playful taste which occur even in England, to give a touch of interest to the low outer railing which used to mark the limits of the old Montague House estate. The supposed necessity for a few extra feet of pavement led to the removal of this railing a few years ago, when the little iron sentries were tucked away into oblivion under the roof of the Museum. These small animals fulfilled their æsthetic purpose with a completeness not often reached in these days.

* Nietsche: "Uebermensch."

HIS ABUNDANCE

Now supposing we went to the Zoo, and there, in the actual presence of the King of Brutes, built up as eloquent a description as we could compass of his bulk and power, of his litheness and baleful look in anger, of his shagginess and surprising agility; and then demanded whether the beast modelled by Stevens or one of the elaborate guardians of the Nelson Column in Trafalgar Square were likest to our description? The answer would have to be that Landseer's bronze gave vastly more of Nature's lion, but would anyone who can recognise art rank it with—not to say above—the modest *bibelot* of Stevens?

Turner's strange and miscellaneous ambitions had something to do with the form actually taken by his art. Like most warm-hearted, shy, inarticulate and imperfectly educated people, he had a passion for fame, praise, precedence. He was not jealous, few men have been less so, but he wished consumedly to climb, and the only path he saw was over the heads in front of him. So he set himself to gain this path, painting imitations of what the owners of those heads had done, and putting into his own pasticcios an amount of knowledge far beyond theirs. It is extraordinary how, in such a busy life as his, he could find time to think of, let alone to learn, all these other artists—Titian, Rembrandt, Cuÿp, Nicolas and Gaspar Poussin, Wilson, Loutherbourg, Wilkie, "Old Crome," and many more. The faculty, no doubt, which enabled him to grasp nature with so enterprising and sensitive a hand, made it easy to note the characteristics of a fellow-painter. It was in many ways a baneful gift, but it was the corollary of his own particular way of looking at nature, and it fulfilled the task he set it when it turned all eyes in his direction very early in his career.

If no other landscape painter has equalled or approached Turner's abundance, so no one else has said so many things about external nature. He understood our world—this ball of Earth—as Shakespeare understood his fellow creatures. He was no more a geologist than Shakespeare was a biologist, but he had an instinctive comprehension of

the way things behaved under the stress of rain, wind, sunshine. His eye was keen for those details of Nature's physiognomy which do the work of man's features in bearing witness to the past; he never missed their evidence to the changes through which things visible have crept into their existing shape, so that, in Ruskin's phrase, he could with one dusty roll of his brush tell more truth than lesser people with years of niggling. In such matters the gap between himself and his nearest rival is unbridgable. We might as well compare the speed of the electric current along the Atlantic cable with that of a tramp steamer over the Atlantic Ocean as compare any one else with him as an illustrator. In short, if Ruskin's theory of art be well founded, Turner must be accepted as the greatest of all artists. He spent his days in a more strenuous endeavour to grasp Nature, outside man, at once synthetically and analytically, than was ever made before, with the result that his legacy of natural description is without any sort of rival in its wealth of commentary, explanation, and illustration, of what a man may see between his cradle and his grave.

Why, then, is its artistic value still so much contested? Why do so many of those whose souls are moved by beauty, whose emotions are really touched by a fine piece of Nankin, by a Caffieri mount, by a Pisano medallion, by a Dürer drawing, by a Rembrandt etching, by a picture of Titian, Velazquez, or Gainsborough—why are people of various races who really love, *and understand*, such things as these so often unmoved by Turner? The fact seems to be undeniable. I know many men whose own creations prove them to be artists who do not care for this particular master, and I know many houses, both here and abroad, the contents of which bear witness to the taste and knowledge of their owners, whose doors are shut against Turner. Of no other artist who has made so great a figure in the world can this be said. Plenty of good painters, no doubt, have been deliberately neglected. Even now, when so many interests are

concerned in bringing all things with any sort of merit out into the light, some excellent artists are still languishing in those cold shades that lie beside the main stream of fashion. An Etty, for instance, full of splendid painting, may be acquired for a few pounds; so may a Wilson, or a Couture; and so, until the other day, might the work of so supreme an executant as Frans Hals. But in all these cases it is, or was, the multitude that lacked appreciation. The cultivated few understand that Etty was a considerable colourist, that he painted flesh better than anyone else, and that he was one of the sincerest artists that ever lived; that Wilson saw landscape nobly and founded a dignified and balanced art upon it; that Couture had a certain personality and could express it in paint; and that Hals was the great virtuoso, the Paganini, of the brush. Unfortunately for their appraisement in pounds, shillings, and pence, the first three of these men have left more pictures than are required to satisfy those who can really grasp their merits. It is quite certain, however, that with wider knowledge will come more diffused admiration for them all, as it has already in the case of Hals; whereas, with Turner, it happens too often that admiration turns into comparative indifference as art in general and his own work in particular become better understood.

For this there are two obvious, and, I think, reasonable causes. One has to do with the purpose to which a picture may—some would say must—be put, the other lies at the root of all the crafts, and relates to a quality that is likely to become more and more indispensable as we grow in love for art and comprehension of its nature.

In the first place, then, Turner was no decorator. He had no love for coherent beauty in his own surroundings; he was content to live among ugly things, shutting himself up in that strange Anglo-Saxon idealism in which mental images seem to do the work done by domestic art with some other races. It is probable that if we could trace the creative impulse down to its roots, we should find its basis in that

necessity for spreading oneself over one's material surroundings, for impressing all neighbouring objects with some of one's own character, which is probably rooted in sex. Turner had this desire in a lop-sided form. He was essentially a castle builder rather than a decorator. His mental energy was mainly objective, and aimed at the creation of an external world into which his fancy could retreat, as it were, and forget those attachments to earth in which the Latin spirit rejoices. So far as we can tell, he never tried to beautify anything but a canvas, or even to preserve such beauty as the things about him already possessed. He set about nothing daintily. Like Darwin, he sought his end without considering amenity: Darwin tore the bindings from his books and tore up the books themselves into pocket pamphlets, reducing his library to a hideous ruin in his concentration on a final aim. Turner shewed the same spirit and behaved in the same fashion, but with less excuse. He glued his eye on the beauty he meant to explain and enhance, and cared nothing for incidental destruction. Darwin had a scientific objective, and might have replied to anyone who found fault with his proceedings, "What has beauty to do with me? I am digging down to foundations!" Whereas Turner's best excuse — "If I destroy beauty, I create it too!"—amounts to a plea of guilty. His biographers have told us of the squalor in which he lived, of the uncivilized proceedings in which he indulged when away on his prowls, of the discomfort of his *façons* as a sketcher. But the significance of it all has been too often missed. The man who will let his pictures rot upon his walls through pure neglect; who does not care how his drawing-paper behaves so long as it submits obediently to his torturing; who will roll up a bundle of lovely sketches and stuff them into his pocket like an old newspaper, to be thrust later into some studio drawer to take their chance of a future;* such a man, however commanding his positive genius, is no

* "In seven tin boxes in the lower room of the National Gallery, I found upwards of nineteen

root-and-branch artist. For him the unity of art must be an unmeaning phrase. He may create noble works, but he will never succeed in giving them that intimate attachment to life as a whole which makes art the *panache* of the human animal. The decorative quality in a picture is the property which brings it into line and touch with more intimate and less ambitious things, which asserts its power to satisfy that instinct for self-adumbration, for modifying everything in obedience to one's own predilections, which is at the root of all æsthetic activity. A painter without it invites a somewhat sceptical analysis, and excites a suspicion that his work when dispassionately examined, will be found wanting in some of the distinctive characteristics of the most enduring creations of the artist.

Turner's indifference to decoration and all it connotes found a curious parallel in Ruskin. I ought not to call the parallel curious, however, for it was obviously the soil in which their mutual sympathy was rooted. They were both content to let a picture be a sort of hermit, neither providing it with any link to humbler forms of Art, nor lifting these latter to its higher level. Ruskin actually gloried in his freedom from the decorative instinct. In his preface to the 1883 edition of the second volume of "Modern Painters," he replies to a question often asked about him by the "æsthetic cliques" of London—"Why, in

thousand pieces of paper drawn upon by Turner in one way or another. Many on both sides: some with four, five, or six subjects on each side (the pencil point digging spiritedly through from the foregrounds of the front into the tender pieces of sky on the back); some in chalk, which the touch of the finger would sweep away; others in ink, rotted into holes; others (some splendid coloured drawings among them) long eaten away by damp and mildew, and falling into dust at the edges, in capes and bays of fragile decay; others worm-eaten, some mouse-eaten, many torn halfway through; numbers doubled (quadrupled, I should say) up into four, being Turner's favourite mode of packing for travelling; nearly all rudely flattened out from the bundles in which Turner had finally rolled them up and squeezed them into his drawers in Queen Anne Street. Dust of thirty years' accumulation, black, dense and sooty, lay in the rents of the crushed and crumpled edges of these flattened bundles, looking like a jagged black frame, and producing altogether unexpected effects in brilliant portions of skies, whence an accidental or experimental finger-mark of the first bundle-unfolder had swept it away."—Ruskin: Preface to vol. v. of "Modern Painters."

the pictures they (the cliques) have seen of my home, there is no attempt whatever to secure harmonies of colour, or form, in furniture. My answer is, that I am entirely independent for daily happiness upon the sensual qualities of form or colour ; that when I want them I take them either from the sky or the fields, not from my walls, which might be either whitewashed or painted like a harlequin's jacket, for aught I care ; but that the slightest incident which interrupts the harmony of *feeling* and association in a landscape, destroys it all to me, poisoning the entire faculty of contemplation. From my dining-room, I am happy in the view of the lower reach of Coniston Water, not because it is particularly beautiful, but because it is entirely pastoral and pure. Were a single point of chimney of the Barrow ironworks to show itself over the green ridge of the hill, I should never care to look at it again."*

It is amazing that any man could pen such a paragraph as this without exciting a suspicion in himself that his own faculties were incomplete, and that what he calls the sensual qualities of form and colour might have capacities for the conveyance, not only of sensual emotion, but of the highest ideas into which feeling enters, which he had not fathomed. Ruskin's statement really amounts to a confession that he was without the perceptions required to distinguish between essential incoherence and unity in the objects offered to his senses, which is neither more nor less than equivalent to saying that he was indifferent to Art, and was really interested only in one of its bye-products. No artist can read his books without realizing that he was without that capacity for receiving noble impressions, intellectual and even moral inspirations, through the senses, which is the artist's privilege. His whole teaching shows that he assumed that Art could only speak through association. From first to last he never lets fall the slightest hint that he is aware of the superb passion stirred in an

* "Modern Painters," vol. ii., p. xiii (ed. 1888).

artistic soul by the miraculous unity of the Parthenon, by the colour of a great Titian, by the unsurpassed and perhaps unsurpassable adaptation of means to ends in the handling of a fine Velazquez, by the concentration of elemental power in a Beethoven symphony. All these speak through the senses, but the emotions they arouse are as much nobler than those excited by landscape beauty, as the mind of man is a nobler result of the Creator's will than the Matterhorn.

A defective instinct for decoration, an absence of the desire to establish congruity between his own surroundings, however humble, and the free art on which his higher thoughts are lavished, must surely be a drawback to any artist, and especially to a painter. Personally I do not believe it can co-exist with a full measure of the pictorial gift. Some element required for a complete use of the powers latent in paint will be wanting to the work of a man so limited. Now and then this disregard of decoration seizes upon a whole school, as it seized upon the English after the disappearance of the last of the great portrait painters of the eighteenth century. Between the death of Hoppner in 1810 and the rehabilitation of colour which followed on the pre-Raphaelite movement, English painting as a whole was non-decorative, and English painters as a class handed themselves over, bound hand and foot, to the tyranny of *bourgeois* ideals. The consequence was that in spite of their remarkable ability to paint they created a singularly dull body of pictures. The agreeable colour, the large harmony of design, the unity of conception, which spring naturally from a desire to adapt even the freest forms of art to previously existing data, were conspicuously absent from their work, so that before they could become decorators, even in the humblest sense, they had much to learn and still more to unlearn. Their chief defects, as a body, were an undeveloped sense of quantity in colour and a pervading inability to restrain an impertinent invention. Their pictures nearly always said too much, even from their own points of view, and said it

in colour which never made for repose. It is impossible to set such pictures properly in a scheme of decoration. The only way to treat them is to hang them in crowds, elbowing each other, in the fashion of the Academy itself. Imagine a Leslie—to take one of the less violent offenders—arranged as if it were a decorative object, on a fine-toned wall, with a beautiful piece of furniture beneath it, some good bronzes in its neighbourhood, and the light falling upon it whence it should. Would any Leslie stand such treatment? Would it not be cruel to its harsh tones, its impoverished impasto, its total innocence of *enveloppe?*

All this might, or rather would, have been avoided, if the oneness of all art had been kept properly before the eyes of English painters. If from the time they began to learn to draw, they had been told that between the most familiar object of daily use and the highest manifestation of the creative spirit, there should be an unbroken kinship, like that between a Highland chief and the humblest of his clansmen, they would never have allowed picture-painting to degenerate into the separate thing, wrapped up in story telling, that it became in the first half of the nineteenth century. It would have remained what it was in the eighteenth, what it had been in Italy in the sixteenth, and, though in a less degree, in Holland in the seventeenth century, the highest expression of the instinct which drives man to the transformation of all his surroundings by the infusion into them of extracts from the best part of himself.

Here, however, I must guard myself against being supposed to see nothing decorative in Turner's pictures. No colourist can fail to be decorative in one sense. A picture that is fine in colour can always be used as a ruling chord. But in spite of this it will, if conceived by a man to whom the idea of decoration is not sympathetic, be so insistent on its own individuality in other ways, that as a whole it will never suggest or inspire decoration. Such a canvas as

the "Ulysses and Polyphemus" could, no doubt, be so arranged as to sum up and focus a scheme of decoration, although the want of quality in one of its details to which I have already drawn attention,* would thereby be rendered more conspicuous than ever. But, on the whole, decoration was not in Turner's mind, was not germane to his way of thinking about art, was inconsistent with a habit of his which Ruskin counts to him for virtue, but which, if we read aright the teaching of all great art from the days of Phidias down to the end, let me say, of the eighteenth century, is really an artistic vice: I mean the habit of subordinating the welfare of the work of art itself to that of the idea with which the artist is big. An artist has no business with ideas which cannot be expressed without doing violence to the material in which he works. It cannot be insisted upon too often that a painter's imagination is only free within certain well-defined limits, and that if it choose to overstep those limits it must pay the penalty in the diminished charm and curtailed vitality of its productions.

If Turner had been more of a decorator he would not have allowed his ideas to bully his vehicle, he would not have sacrificed one part of a picture to another as, for instance, in the burnt-sienna foreground of the "Bay of Baiæ," and he would have been more solicitous than he showed himself over the physical constitution of his works, which brings me to the vice that, above all others, threatens danger to the permanence of his fame.

Rightly or wrongly, the world has decided that in all forms of art the "how" shall dominate the "what." The rigidity with which this rule is insisted upon is in exact proportion to the varying degrees of knowledge possessed by people at large of the different arts. In literature, in which every educated person is more or less trained from babyhood, the principle is so familiar that no one contests it.

* See page 115.

TURNER

The word literature means, in fact, things well said, first, and before things worth the saying. Blue-books are full of truth, they say, but blue-books are no more literature than Bradshaw. If an ordinary cultivated person, say a leader writer on the *Times*, were to re-write the "Sentimental Journey," following Sterne exactly so far as its matter was concerned, but putting it all into his own language, would anyone—could anyone—read his version? Why is no man content with a translation who can plod through its original? Even the facility of his own language does not make up for what he loses in being deprived of the creator's technique. As in literature, so is it in the other arts. Those who have made themselves as sensitive to appeals to the eye as most educated people are to those addressed to the inner ear of the imagination, demand that the manner of a work of art shall at least be worthy of the matter. You may paint, they say, what you please, but you must begin by painting it well. You must let us see that the material you employ is the right one for your purpose, which you can only do by showing it sailing always on a level with your thought. You must, in fact, think of your picture first and curb your imagination to the pace it sets. You must paint only what can be painted well, sheering off, as you would from the plague, from any temptation to betray the shortcomings of your vehicle. The theory of art for art's sake has incurred plenty of obloquy in this country, but who attempts to put any other principle in action when literature is in question? No doubt we expect the great writer to write to some purpose, and we prefer a book which devotes a fine technique to the service of worthy or interesting ideas, to one which is technique and nothing else. But what do we do with one which is only worthy ideas? We ignore it altogether. We leave it in the same limbo as artists do pictures which are only ideas. The first requirement in the production of any work of art is that it shall be conceived and carried out in the light of its

own special conditions, and that its creator shall be a tender and sympathetic master of his own chosen medium.

I fear that in many cases this cannot be said of Turner. The finest of his water-colour drawings declare a gallant pleasure in watching the material and getting it to show itself at its best, but only in exceptional cases do we come upon similar indications in his oil pictures. Here, almost invariably, we find his eyes fixed upon the vision in his mind, and his will concentrated upon the setting down of some ghost of that vision on the canvas, no matter what the cost. So far does he sometimes carry his disregard of possibilities, that he will introduce details which can only be rendered at all through giving up the very qualities which alone suggested their introduction. In the foreground of the "Walhalla" picture, for instance, he has set one of those small fountains in which a vigorous jet of water is depressed into a little dome of iridescent light by a metal cap. The movement, the changing hues, the brilliant transparency of such an object would, of course, be of the greatest value in giving life to a busy foreground, if they could be reproduced. But when it comes to being satisfied with a motionless diagram in opaque white lead, it is a very different affair.

Such examples of bad artistic judgment might be multiplied *ad infinitum* from his oil pictures; and even the water-colour drawings, especially those in body colour, are by no means free from similar defects. Turner's perverse treatment of the human figure springs from the same original cause. Just as he is satisfied with a symbol for some unpaintable thing, like the fountain in the "Walhalla," and trusts the imagination of his public to fill in the gaps in his execution, so is he too often content to people his landscapes with mere symbols of men and women. It is often said that his figures are sufficient for their purpose, a way of putting the matter which merely shifts the point to be discussed. No doubt they are sufficient

for Turner's purpose, but then it is the fitness of his purpose that I am contesting. It should have covered wider possibilities, and should have reckoned with the fact that the human eye, when it finds itself before a work of art, will not be satisfied to look through a peep-hole, with a fixed relation to the object, as we have to do in the Wiertz Museum. It will peruse a canvas all over, so that if such a well-known object as the human figure be there drawn with grotesque incorrectness, it will cause an amount of irritation which will largely discount the pleasure receivable from the work as a whole. It is one thing to establish proper subordination in a picture by varying degrees of finish and accent, and quite another to do it by varying degrees of veracity. We don't want the figures in a landscape to attract attention, as they would do if they were made out like the figures in a Dutch interior, but there is a vast difference between positive falsehood and the most boldly summarized truth. Turner might have been as vague as he pleased if he had only been true so far as he went. Look at Monticelli, who in many ways has more in common with him than anyone else. He employs figures in his colour dreams much as Turner did in his Venices, and in such things as the "Phryne going to the Bath as Venus." They are as vague, formless, and indefinite as the Englishman's, but they are right so far as they go. They might be real people seen through a golden haze, and though spectators of a literal turn of mind may ask for more, they will not, as they do so often before a Turner, revolt against the instalments given. Turner could at one time of his life* draw the figure with surprising freedom and veracity, so that the introduction of such libels on humanity as disenchant us with the "Phryne" was due to no want of power. It was the result of his thinking too exclusively of his

* The pocket-book in the National Gallery, to which I have already referred (p. 29) as containing some fine studies from life, dates, apparently, from about 1800—1802.

ultimate intention, and too little of the inner constitution of the work in which that intention was to be embodied.

Many of those who have really studied art, and practically all those who "know what they like," take for granted that what they call "technique" is a matter outside the emotional or intellectual message of a picture. They think it corresponds to grammar in a writer, or to obeying the rules in a whist-player, and that the expression of a master's genius is complete without it. Not only many philosophers, but even a few great artists, have made this division between the intrinsic constitution of a work of art and its intention. In all the lay theorizing about art which has filled the last two centuries, where will you find an explanation of the fact—which is, I think, undeniable—that if Chardin had painted thinly, with a poor tortured impasto,* instead of with that peculiarly fat, crumby touch of which he alone had the secret, his fascinating cooks, and slabs of cheese, and sewing-girls, and loaves of bread, would have been forgotten long ago? The simple grace, the unconscious sincerity with which his people go about their business, would have failed to give them the immortality secured by the delicious fashion in which the paint leaves Chardin's brush! Chardin was a good colourist, and his design is always agreeable, although its mechanism is sometimes too obvious; but the real basis of his growing fame is the inscrutable, some would say unreasonable, charm of his manipulation.

And why, after all, should this be thought unreasonable? Many poets and many writers of prose are famous on exactly the same principle. We forgive, or rather we do not think about, the slightness of their ideas or the modesty of their ambitions in view

* He did do so in the early part of his career, and the pictures of that period are consequently less delightful. There is one in the Hunterian Museum, at Glasgow; one or two are in the La Caze collection in the Louvre; Mr. Pierce O'Mahony, of Grange Con, Kildare, has one which represents the transition from this early style to the finer work of his later years.

of the perfect way in which they say what they have to say. Why should we be ashamed of applying the same standard to a painter? If the fitness of the syllables in a single song of Herrick's will give immortality, why not the fitness of the brush smears on a canvas? It is of no use to say that our emotions are touched not by the words, but by the thoughts, for you have only to turn over a few pages of Herrick, or Burns, or to compare one song of Shakespeare's with another, to see that success lies not in the thought but in the perfection of its lyrical expression. It is the same with the formative arts, and those to whom such arts have a full appeal require the artist to express himself in his material, just as the cultivated man or woman requires the same thing from a poet.

Tolstoy defines, or rather describes, art as "a human activity, consisting in this, that one man consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them."* And he explains his definition, or rather prepares the ground for it, by giving the instance of a boy who, having experienced fear on encountering a wolf, "relates that encounter; and in order to evoke in others the feeling he has experienced, describes himself, his condition before the encounter, the surroundings, the wood, his own light-heartedness, and then the wolf's appearance, its movements, the distance between himself and the wolf, etc." And then he goes on to say, "All this, if only the boy when telling the story, again experiences the feelings he had lived through and infects the hearers, and compels them to feel what the narrator had experienced, is art."† If we accept Tolstoy's explanation as properly inclusive and exclusive, we shall have to abandon the idea that all art is one, and with that the belief that it can be defined at all. For it is evident that neither

* "What is Art?" by Leo Tolstoy (London, 1898), p. 50.

† *Ibid.*, p. 49.

his definition nor his anecdote begins to account for the art of architecture, or the art of designing a candlestick, or even—if you weigh his words properly—for the art of composing a minuet. He has, in fact, left out an essential proviso. The boy may tell his story baldly, drily, but veraciously, as if he were in the witness-box, bringing out the bare facts and leaving them to affect his hearers by their own intrinsic and indestructible power to excite terror. In that case his narrative will not be art. But let us suppose that he knew no language understood by those to whom he wished to tell his story. He would then be reduced to such natural contrivances, to such original and pre-conventional methods for the conveyance of feeling from one human being to another, as his instinct, imagination, or experience could suggest. If he were a clever boy, with high passions and an active fancy, he would have little difficulty in infecting his audience with his own emotions, *and he would have done it by art*. The expressive power of language has, of course, two ingredients, the conventional, and the intrinsic and eternal. The former may move us without the help of the latter, but only when the facts dealt with are so poignant in themselves that any sort of telling will suffice. To make a story artistic the intrinsic ingredient must be added, and the story teller must be making conscious and successful use of it before he can be called an artist.*

A definition of art which will really work, which will embrace all manifestations of art and exclude everything else, is only to be arrived at by searching for an element common to all works of art,

* It is strange that Tolstoy did not see this missing link in his definition, for his attack on Wagner's "Siegfried" in a later chapter of the same volume, depends on the assertion of a corresponding limitation in the *art* of music. As a true art, music affects us by the employment of the intrinsic powers of sound, but it may be plausibly argued that much of Wagner's music is based not on such intrinsic powers, but on association, and affects us in the same way as a cheering crowd, or the distant sound of a woman screaming in the night. This Tolstoy perceives, but he fails to apply the same idea to story telling and picture painting.

however far removed from each other they may be in dignity, complexity, and so on. That common element is found in the fact that everything perceptible by our senses has an intrinsic power of conveying emotion to us which is quite distinct from the associative or dictionary power of language, or the associative power exercised by the representation, let us say of a fire, or an iceberg, or a battle. The assumption which lies behind Tolstoy's definition, and Ruskin's theory of art, and the æsthetic systems of most of the philosophers, is that the only pleasure we can receive from the material in which a work of art is embodied, is admiration for the skill displayed. Now every man who is capable of understanding a picture,* of fully assimilating a painter's emotion, knows that such an assumption is unfounded, and that the pleasure given by colour, design, handling, even by the texture and substance of the paint, is not a whit less significant than that received from the lyrical gift of the poet, while it is even more poignant.

To give a concrete instance, Tolstoy would assume that the emotion felt before what is to me the most moving picture ever painted, I mean Titian's "Entombment," is caused by the skilful use of association, by the painter's appeal to what we know, or, at least, have been told, of death in general and its sequel, and of that death in particular. That appeal, no doubt, he makes, but so have scores of other artists since, and made it with much greater thoroughness from the dramatic and associative points of view. And yet their pictures have failed to move us, and so have been thrown away and forgotten. The Titian has had a happier fate, and now takes rank as one of the priceless treasures of

* This phrase as it stands seems to require explanation if not apology. I mean by it one who can look with a fusing eye at the works of, say, Michelangelo, and Jan Steen, and William Hogarth, and see that, *as works of art*, there is no essential difference between them. It is impossible to fully comprehend any real artist without having a warm admiration for all the others. When anyone declares that he can see nothing in the Dutch, or the French, or the English school, we may be sure he also misses what is essential in the schools of Greece and Italy.

the world, because its technical qualities, its colour, the distribution of its masses, its linear design, the rhythm of its falling draperies, its tone, the texture and surface of its paste, are all energetic in support of the main idea, are all employing the powers intrinsic in themselves to excite the same passions as the familiar history of the death and burial of Christ.

In the case of Turner, we cannot satisfy our æsthetic appetites as we do before the Titian. The more intimately we look into the texture and constitution of his pictures the less significant, the less stimulating in themselves, do they grow, and the more imperative does the necessity become to look through them to something beyond and comparatively external. Turner, in short, does not create, he adumbrates; he does not present original and concrete ideas of his own, he reproduces and illustrates existing things, playing with them, indeed, and enhancing them, so far as imitation can enhance the thing imitated, arranging them anew, for the most part with extraordinary sympathy and vigour, but seldom depending on the power innate in the language he is using to carry his own emotions into the souls of his fellow creatures. But this last sentence is ambiguous. As it stands it might be taken to suggest that he had the right emotion, but deliberately curbed its expression. That is not my meaning. What I mean is that he was weakly endowed with that emotion, and that it was kept down and hidden away by the overpowering strength of the passion he shared with his great exponent, a passion for the external beauty of inanimate things. He was content to perceive and be moved by that beauty. He felt no consuming demand to know its cause and use the knowledge for the delving of new and self-existing forms of beauty out of the microcosm within himself. He watched phenomena and learnt them, classed them and recombined them, with all kinds of personal modifications, exaggerations, and enhancements, but he was not inquisitive into the *why* they produced

the effects of beauty, sublimity, repose, or horror, which they did. He had beauty's phases at his finger's ends, but not its causes. He could show you *how* trees, mountains, rivers, mists, even dews and frosts, adorned the earth, but the instinctive grip of the uncompromising artist on the *why*, and the consequence of such a grip, the power to create beauty without the help of immediate imitation, he only possessed in a limited degree.

All this argument brings me round to what I said at starting, that Turner was a mediator rather than a maker, that his instinct was towards explanation, illustration, and insistence rather than towards creation, that his pictures exist for what they tell us rather than for what they are, and, consequently, that his achievement must be measured, more than that of any other famous painter, by collation with free and pre-existing beauty. He was no *virtuoso*. He never hung upon the charms of his instrument, coaxing it to make the most of its essential and distinctive gifts and persuade the stander-by that no rival medium could pour passion so richly from one human vessel to another. The sympathetic caress of a Giardini, the despotic lunge and finger-sweep, alive with nerve and will, of a Stevens or a Gilbert, the balanced drag of a Metsu, or a Chardin, building up in ecstasy things which offered in their own substance the seeds of their own immortality, had no parallel in him. He kicked at the limitations of his medium, and employed a more willing ingenuity in pushing on beyond it than in showing its native felicity. And to this, it must finally be said, he owes the unprecedented worship he now enjoys. The multitude will never again understand the arts. The probability is that as the generations pass and man creeps farther and farther away from his primitive condition, his comprehension of Nature's language, of those multitudinous signals by which the good of things was made known to his young and eager sense, will slowly die away, until, at the last, a capricious criticism will be substituted for the old

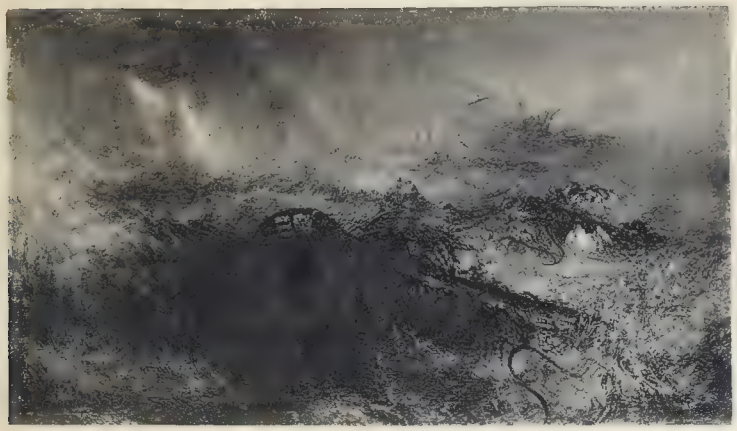
THE STORM.

From the Oil Painting by J. M. W. TURNER, R.A.

(12½ × 21)

In the Collection of
S. G. HOLLAND, Esq.

instincts, and a long succession of reactions for the logical development of the great and simple ages of the world. Meanwhile the contest goes on between those who see beauty but not its cause, and those who see both the one and the other. For the former, art is imitation, reproduction, illustration, selection, everything which involves the supremacy of the object and the humble obedience—which is by no means the same thing as the deliberate self-suppression—of the artist; for the latter, it is the creation of beauty by welding its elements—line, colour, sound: whatever sense can grasp—into an organic whole, justifying its own existence by its share in the balanced order which controls all vitality. On the result of the struggle between these two conflicting ideas, depends the final verdict on the achievement of Turner.

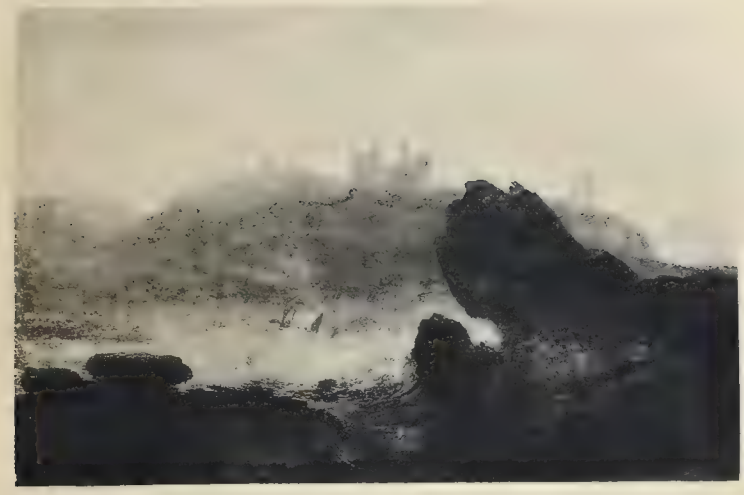


DUNSTANBOROUGH CASTLE.

From the Oil Painting by J. M. W. TURNER, R.A.

(18½ × 26)

In the Collection of
E. F. MILLIKEN, Esq.



LIST OF THE WORKS OF

J. M. W. TURNER, R.A.

INTRODUCTORY NOTE.

IN the following tables an attempt is made, it is believed for the first time, to give an exhaustive list of Turner's works, both in oil and water-colour. The attempt, of course, is far from final. A really complete catalogue is only to be arrived at after many partial successes have paved the way. Such as it is, however, it will have its use, and as it represents much labour on the part of its compiler, it will save much labour to others. For its compilation I have to express my warmest thanks to Mr. Edward Dillon, whose knowledge, industry,

and acumen have been lavished upon it. My own share has been mainly confined to acting as a second opinion in cases of doubtful authenticity and uncertain date, and to controlling the general form.

The major part of Turner's work in oil was exhibited at the Royal Academy, most of his more elaborate water-colour drawings were made for the engraver; thus a rough outline of a catalogue is afforded. The drawings and sketches, nearly nineteen thousand in all, which were acquired by the National Gallery under the provisions of Turner's will, are not included in this list. Their admission would have swelled its bulk unreasonably, and a catalogue of the more important among them is on sale at the National Gallery.

The information here given has been derived from the following sources :—

1. Personal inspection of a very large number of the pictures and drawings described.

2. The engraved work of Turner.

3. The catalogues of the National Gallery and other public collections; the catalogues of the Winter Exhibitions at Burlington House; of the Ruskin loan exhibitions at the Fine Art Society; of that held at the Guildhall in 1899, and of numerous loan exhibitions elsewhere.

4. The sales at Christie's as recorded in Redford's work, supplemented for dates later than 1886 by information kindly supplied by the firm, and by a series of annotated catalogues placed at the compiler's disposal by Mr. W. G. Rawlinson.

5. The publications of previous writers, especially Bell's "Exhibited Works of J. M. W. Turner, R.A.," Rawlinson's "Notes to the *Liber Studiorum*," the Appendices to Thornbury's "Turner" (used with very needful discretion), and the notes and criticisms of Ruskin.

Lastly, much valuable information has been received from the curators of public galleries in the United Kingdom and America; while thanks are due to those private owners of works by Turner who have

opened their houses, and to those devoted students of the master who have been generous with their memories and note-books, especially to the Rev. W. Kingsley, to Mr. Roget, to the Rev. Stopford A. Brooke, to Mr. Irvine Smith, to Mrs. Ayscough Fawkes, and above all to Mr. W. G. Rawlinson, whose knowledge of everything connected with Turner has been placed most generously at the service both of Mr. Dillon and myself.

W. A.

PART I.—OIL PICTURES.

*** The sizes given are in inches, the height preceding the width.

On Canvas except when specially mentioned.

Chr. means sold at Christie's sale-rooms.

R.A. Exhibited at the Royal Academy, London.

G.H. Exhibited at the Guildhall, London.

M. 1857. Exhibited at Manchester in 1857.

V. and A. Mus. Victoria and Albert Museum, South Kensington.

Liber followed by a number refers to Mr. Rawlinson's Catalogue of the *Liber Studiorum*, London, 1878.

F. Foreground.

For further contractions see note at the head of the Water-Colour List.

Abbotsford. Circa 1832. [Craig Brown, Esq., Glasgow, 1901.]

20 × 25. Looking across the Tweed to house on right amid wood. Sun sinking to left.

Painted on tea-tray. Cf. the drawing engraved by Miller.

Abingdon, with View of Thames—Morning. Circa 1810. [National Gallery. Turner Collection, No. 485. Chr. 1829, G. Hibbert. Bought back by Turner.]

39½ × 50½. Engraved by C. Cousen.

Adonis departing for the Chase. Painted 1806–10; R.A. 1849. [Sir W. Cuthbert Quilter, Bart., M.P. R.A. 1887, G.H. 1897. Ex Munro and Becket-Denison Collections.] Signed "J. M. W. Turner."

59 × 47. Venus undraped, on couch, detains Adonis, who holds four dogs in leash. Titianesque Amorini fluttering among trees.

Ægina, Temple of Jupiter Panhellenius. R.A. 1816, Brit. Inst. 1817. [Duke of Northumberland, at Sion House. Brit. Inst. 1856.] See Redford, i. 224.

46 × 70. On the hill to right a ruined temple, the columns without pediment. A group of Albanians seated in F., others dancing. Composition otherwise similar to the picture engraved by John Pye.

Cf. *Liber*, No. 77 (Rawlinson). Unpublished Plate. From a sketch by H. Gally Knight, 1810.

[Turner exhibited two pictures of the "Temple of Jupiter" in the R.A. 1816 (in the Brit. Inst., 1817, was also a picture with similar title). 1. No. 55, a classical scene with the temples restored, was engraved in 1828 by John Pye. This picture has long since disappeared, and is not the picture of the Wynn Ellis sale (1876). 2. No. 71 (probably also Brit. Inst., 1817), the Duke of Northumberland's picture.]

Æneas relating his Story to Dido. R.A. 1850. [National Gallery. Turner Collection, No. 552. On loan to Corporation of Manchester since 1884.]

35 × 47. Dido and Æneas in magnificent barge on river.

Æneas with the Sibyl. *See* **Avernus.**

Agrippina landing with the Ashes of Germanicus—Ancient Rome. R.A. 1839. [National Gallery. Turner Collection, No. 523.]

35 × 47½. Engraved by A. Willmore.

Angel standing in the Sun, The. R.A. 1846. [National Gallery. Turner Collection, No. 550. Not publicly exhibited.]

30⅜ × 30⅛. In centre, angel with outspread arms. Fleeing figure in F. Vague, fantastic composition.

Antwerp: "Van Goyen looking for a Subject." R.A. 1833. Bought of the artist by E. Bicknell. Companion to the "Helvoetsluys." [H. C. Frick, Esq. Pittsburg, ex Guthrie, Graham and Bicknell Collections.]

36 × 48. White towers of town and cathedral to right. Large fishing boat, with figures, in choppy water of river in F. right. Shipping in middle distance.

Aosta, Valley of: Snowstorm, Avalanche and Inundation. R.A. 1837, Brit. Inst. 1841. [Sir Donald Currie, G.C.M.G., ex Jas. Price (R.A. 1895), Wharncliffe and Munro Collections.] "A scene in the upper part of the Val Aouste."

36 × 48. Tumult of clouds, wind and raging torrent in the gorge. Above, mountain peaks soar into upper daylight. From sketch made in 1836, when on his way to Italy with Munro of Novar.

Apennines, Scene in the. 1803–5. [E. L. Raphael, Esq. (R.A. 1892, G.H. 1899), ex Fawkes Collection.]

Panel. 13½ × 19¼. View looking down narrow wooded valley; flock of sheep descending towards water on right. Ruins of castle on crag in middle distance. Figure in red.

Apollo and Daphne. The Vale of Tempe. R.A. 1837. [National Gallery. Turner Collection, No. 520. On loan to the Corporation of Stockport.]

Panel. 42½ × 77½. Engraved by E. Brandard.

Apollo Killing the Python. R.A. 1811. [National Gallery. Turner Collection, No. 488.]

57½ × 93½. Engraved by L. Stocks, R.A.

Apuleia in search of Apuleius. Brit. Inst. 1814. [National Gallery. Turner Collection, No. 495.]

57 × 93. Painted as a companion to Lord Egremont's Claude.

Cf. *Liber*, No. 72 (Rawlinson). Unpublished Plate.

Arundel: Fitzalan Chapel. 1798–1800. [Mr. Heron of New York, ex A. Andrews, Esq. (Gros. Gallery, 1888.) Chr. 1888, Andrews.]

27½ × 35½. In centre, altar-tomb with effigies of Earl of Arundel and wife. Effect of direct and reflected light.

The "Arundel Chapel," G. H. 1892, exhibited by Mr. R. Borwick (20? × 36), is probably the same picture.

Autumnal Morning. 1805–8. In Turner's Studio, 1809, as "Thomson's Æolian Harp." [Charles Morrison, Esq., Basildon Hall. R.A. 1882.]

66 × 119. River winding to right. On left a boy with sheep. On right two groups of trees, and classical ruin with arched roof. In front of trees an altar inscribed "Thomson." Female figure crowning lyre on top, others dancing around. Claude-like manner.

Avalanche, Cottage destroyed by. Circa 1812. [National Gallery. Turner Collection, No. 489.]

35½ × 47½.

Avalanche. *See also* **Aosta, Valley of.**

Avernus, Lake: Æneas and the Sibyl. [Chr. 1883, Sir H. Colt Hoare. (Stourhead heirlooms.)]

30 × 37.

Avernus, Lake: Æneas with the Sibyl. Circa 1800 – 1803. [National Gallery. Turner Collection, No. 463. On loan to the Corporation of Stockport.]

30 × 39. Lake in hollow of middle distance, sea and promontory beyond. Two figures in gleam of light relieved against lake.

Avernus, Lake: The Fates and the Golden Bough. R.A. 1834. [National Gallery, No. 371. Vernon Bequest, 1847. On loan to National Gallery of Ireland since 1884.]

41½ × 64½. Tall stone-pine to right, the lake in centre middle distance. The Bay of Baiæ and Mount Vesuvius beyond.

Engraved by T. A. Prior and by J. T. Willmore, A.R.A.

Bacchus and Ariadne. R.A. 1840. [National Gallery. Turner Collection, No. 525. On loan to Corporation of Sheffield since 1884.]

Circle. 30½ diam. Yellow sunset at end of rock lined straight. Pine tree in left centre, to left and below tree, Titianesque figures. F. of water and rocks.

Engraved by C. Cousen. Also a late Chromolithograph.

Baiæ, Bay of: Apollo and the Sibyl. R.A. 1823. [National Gallery. Turner Collection, No. 505.]

57½ × 93½. Engraved by R. Brandard.

Barnes Terrace. *See* **Mortlake Terrace.**

Bath Abbey, West Front. Circa 1795. (?) R.A. 1796. [R. Hall MacCormick, Esq., of Chicago. From Lyne-Stephens Collection.]

Early morning sun shining on north side of Abbey and on prosaic houses to right. The "Bath Abbey" of 1796 R.A. was probably a drawing.

Bathers. *See* **Maas** and **Neapolitan Fisher Girls.**

Beacon Light, The. Circa 1840. [Ralph Brocklebank, Esq. G.H. 1899.]

23 × 38. Cliff with beacon light dimly seen through whirling spray and mist.

Cf. the drawing of the Longships Lighthouse, Land's End.

Blacksmith's Shop. R.A. 1807. Repurchased by Turner from Lord de Tabley (1827). [National Gallery. Turner Collection, No. 478.]

22½ × 30½. "A country blacksmith disputing upon the price of iron, and the price charged to the butcher for shoeing his pony." (R.A. Catalogue.)

Engraved by C. W. Sharpe.

LIST OF OIL PICTURES

Boccaccio, Scene from — "The Birdcage," or, "Garden of Boccaccio." R.A. 1828. [National Gallery. Turner Collection, No. 507. Not publicly exhibited.]

48 × 36. Glade overarched by trees, between which is seen a white tower. Watteau-like groups of figures. Engraved by J. B. Quilley and by C. H. Jeens for the "Turner Gallery."

Bonneville, Savoy: Château de St. Michel. Probably R.A. 1803. [T. Horrocks Miller, Esq. R.A. 1889.]

36 × 48. Mountain rising steeply to right of river. Town in mid-distance. Figures with sheep at edge of water. Man and woman seated on rock in F. Blue sky with clouds. Cf. *Liber*, No. 64 (Rawlinson).

Bonneville, Savoy, with Mont Blanc. Probably R.A. 1803. [Countess of Camperdown. R.A. 1895.]

23½ × 48. A straight road starting from left F., runs along at foot of heights on which are buildings. Two women on road in F. Mont Blanc in distance. Blue sky and clouds.

Bonneville, Savoy: Château de St. Michel. Probably R.A. 1812. [Hon. J. G. Johnson, of Philadelphia, ex the Rev. B. Gibbons.]

36 × 48. Bridge in mid-distance on right, above tower ranges of mountains. River bank in F.

Brent, On the River. [Chr. 1871, Brooks. From Griffith Collection. Chr. 1874, Adamson. Bought in.]

Brighton: Chain Pier. Circa 1830. [Lord Leconfield. R.A. 1894.]

24½ × 52. Sunset, looking west. Pier occupies mid-distance. Calm sea. Fishing boats by head of pier to left. Engraved by R. Wallis, "Turner Gallery." Painted for Lord Egremont.

Buildwas Abbey. Early. [C. Milnes Gaskell, Esq., Wenlock Abbey, ex Th. Woolner, R.A.]

20¼ × 37⅝.

Buttermere Lake, with part of Cromack Water, Cumberland — a Shower. R.A. 1798. [National Gallery. Turner Collection, No. 460. On loan since 1896 to Peel Park Museum, Salford. Removed from Stockport.]

33 × 47. Boat in front on lake. Rainbow to right. With quotation from Thomson's "Seasons."

Calais Harbour and Pier. *See* **Sea Piece, Calais.**

Calais, Pas de. *See* **Sea Piece, Calais.**

Calais Sands: Low water: Poissardes collecting Bait. R.A. 1830. [Bury Art Gallery. Wrigley Donation. Ex Lord Bective and Gillott Collections. Chr. 1872, Gillott.]

28½ × 42. Over an expanse of sands, fisher girls scattered as white spots. Grand sunset behind Fort Rouge. Bought from Turner by Mr. Gillott.

Calder Bridge. Circa 1810. [Mrs. Ashton, ex Bicknell Collection. Gros. Gal. 1888. Chr. 1863, El. Bicknell.]

35 × 48. Sandy F., rocky banks beyond stream. Dark clumps of trees on left. Three spindly trees in centre. Beyond, some cottages and man driving sheep. Colouring of Yorkshire period.

Caligula's Palace and Bridge, Bay of Baiæ. R.A. 1831. [National Gallery. Turner Collection, No. 512.]

56 × 98. Engraved by E. Goodall.

Carthage. *See also* **Dido.**

Carthaginian Empire, Morning of: Dido directing the Equipment of the Fleet. R.A. 1828. [National Gallery. Turner Collection, No. 506.]

59 × 89. Painted for Mr. Broadhurst.

Carthaginian Empire, Rise of the: Dido building Carthage. R.A. 1815. Signed and dated. [National Gallery. Turner Collection, No. 498. Special Bequest.]

60½ × 89½. Engraved by T. A. Prior and by E. Goodall for the "Turner Gallery."

Carthaginian Empire, Decline of the. R.A. 1817. [National Gallery. Turner Collection, No. 499. On loan to Corporation of Manchester since 1884.]

67½ × 95. Sun setting over bay, bordered by classical buildings. Engraved by J. B. Allen.

Cattle in Water: Evening. Sketch. Circa 1805. [National Gallery. Turner Collection, No. 487. On loan to Corporation of Sheffield since 1884.]

Panel. 23¼ × 28½. Ruin on bank above.

Chichester Canal—Sunset. 1825—30. [Lord Leconfield. R.A. 1894.]

24½ × 52. Looking along the canal, spire of Cathedral in right distance. In left F. man in boat, and further along a three-masted vessel. Sunset sky.

Chichester Canal. (Unfinished.) Painted 1829. [National Gallery. Turner Collection, No. 560.]

25 × 52.

Childe Harold's Pilgrimage. Italy. R.A. 1832. [National Gallery. Turner Collection, No. 516.]

56 × 98. Engraved by J. T. Willmore, A.R.A.

Cicero at his Villa. *See* **Tusculum.**

Clapham Common: Study of Trees, Men angling. Circa 1802. [National Gallery. Turner Collection, No. 418.]

12 × 17.

Cliveden on Thames. [National Gallery. Bequeathed by Mrs. Elizabeth Vaughan in 1885. No. 1180.]

15 × 23.

Clyde, Falls of the. 1840–45. [H. C. Frick, Esq., Pittsburg. Ex Houldsworth and Ruston Collections.]

33 × 47. Late picture, with prismatic effect of colour.
Another picture of the same subject belonged to Sir H. H. Campbell. Chr. 1871, Prater; 1874, Campbell. See Bell, "Exh. Works of Turner."

Coalbrook Dale, or The Limekiln. Circa 1814. [Ex Chalon Collection.]

Over dark pool with weeds, two pollard trees, and door of kiln. From top of kiln, fire and smoke rising. Cart on right. Twilight struggling with artificial light.
Engraved by F. G. Lewis, 1825.

Cockermouth Castle, Cumberland. 1805–10. [Lord Leconfield, Petworth.]

23½ × 35. Long line of castle in mid-distance. River in F., beyond which linen bleaching in fields.

Cologne: arrival of a Packet-boat—Evening. R.A. 1826. [John Naylor, Esq., Leighton Hall. Ex Wadmore Collection. M. 1857.]

59 × 89. Calm rosy twilight. Slanting rays of evening light from right, over the walls of town. Tower of St. Martin rises above them in centre. In front the heavily built packet boat from Düsseldorf. Above the distant bridge to left the Siebengebirge and the church of Deutz in extreme left.
Companion to the "Dieppe."

Coniston Fells—Morning amongst the. R. A. 1798. [National Gallery. Turner Collection, No. 461.]

47 × 35. With quotation from "Paradise Lost."

Conway Castle. Circa 1802. [Duke of Westminster. R.A. 1896 and 1901. G.H. 1899. Ex Leader and Wynn Ellis Collections.]

41 × 55. Castle in middle distance, boats and figure in F. Stormy sky.

Corfe Castle from the Sea. [Chr. 1851, Granville Penn of Stoke Court.]

Corwen Bridge. *See* **Trout Stream.**

Cowes Castle, East: Seat of J. Nash, Esq.—The Regatta. R.A. 1828. [Sheepshanks Collection. V. and A. Museum. Chr. 1835, J. Nash, Cowes Harbour. Chr. 1835, J. Nash, Cowes Regatta.]

34½ × 48. Central sun, reflected in calm bay. Sailing vessels and open boats to left. To right, trees and crowd on shore.
Painted, with a companion picture which has not been traced, for Mr. J. Nash of E. Cowes Castle.

Crossing the Brook. R.A. 1815. [National Gallery. Turner Collection, No. 497.]

76 × 65. Engraved by R. Brandard and by W. Richardson for "Turner Gallery."

Dawn of Christianity. *See* **Egypt, Flight into.**

Deluge, The. R.A. 1813. [National Gallery. Turner Collection, No. 493.]

57 × 93. Engraved by J. B. Quilley.
Cf. *Liber*, No. 88 (Rawlinson). Pure mezzotint by Turner. Unpublished plate.

Deluge, Morning after the. Light and Colour. (Goethe's Theory.) Moses writing the Book of Genesis. R.A. 1843. [National Gallery. Turner Collection, No. 532. Not publicly exhibited.]

Octagon. 30½ across. Mass of light in central sky. Dark ruddy mist and cloud, swept up from below round left margin.

Deluge, Evening of the. Shade and Darkness. R. A. 1843. [National Gallery. Turner Collection, No. 531. Not publicly exhibited.]

Octagon. 30½ across. Central white light breaks from sky—reflected on sea. Confused mass of objects in F.

Deluge, Evening of the. Circa 1843. [H. Darell-Brown, Esq., from Collections of M. Maurice Kann and Rev. T. Judkins. Chr. 1872, Mr. Judkins, "Animals going into Ark."]

29½ × 29. Sinking sun surrounded by flocks of birds. Figures in tent in left F. Ark in extreme distance.

Devil's Bridge. *See* **St. Gothard Pass.**

LIST OF OIL PICTURES

Dido and Æneas leaving Carthage on the morning of the Chase. R.A. 1814. [National Gallery. Turner Collection, No. 494.]

58 × 95. Engraved by W. R. Smith and by J. T. Willmore, A.R.A., for the "Turner Gallery."

Dieppe, Harbour of ("Changement de domicile"). R.A. 1825. [John Naylor, Esq., Leighton Hall, ex Wadmore Collection.]

59 × 89. Quay lined with houses on right. Harbour crowded with shipping, centre and left. On steps of quay household goods piled in confusion. Warm evening light.
Companion to the "Cologne."

Dolbadern Castle. R.A. 1800. [Royal Academy, Diploma Gallery. M. 1857.]

47 × 35. Stream falls over wall of rock into dark hollow. Above, round keep of castle relieved against warm clouds. Figures in armour by water in F. Lower part of picture much blackened.
Turner's diploma picture.

Dordrecht, Haven of: Packet-boat from Rotterdam becalmed. R.A. 1818. [Fred. H. Fawkes, Esq., Farnley Hall.]

62 × 90. Calm evening light reflected in rippling water. To left two Dutch galliots, unshipping market produce to small boats. On right an embankment with reeds. Sky changed in colour. Signed on bit of wood in right corner, "J. M. W. Turner, R.A., 1818, Dort."
Engraved in Hamerton's "Turner," French edition.

Dunstanborough Castle—Sunrise after a Squally Night. R.A. 1798, with quotation from Thomson's "Seasons." [Melbourne, City Art Gallery, presented by the late Duke of Westminster. Gros. G. 1888. R.A. 1873. Chr. 1874, J. Heugh.]

36 × 48. Long line of Castle on low hill in morning light, occupies mid-distance. Sea opaque and green. General olive-brown tone.
Cf. *Liber*, No. 14 (Rawlinson), "From picture in possession of W. Penn, Esq."

Dunstanborough Castle. Circa 1800. [E. F. Milliken, Esq., New York, ex — Sims and A. Andrews. G.H. 1899.]

18½ × 26. Across an arm of rough sea, ruins of castle on eminence, rocky F. Cloudy sky.
Cf. Sir Donald Currie's drawing of same subject.
Engraved by R. Brandard.

Dunstanborough. *See* **Wreckers.**

Early Morning. [Ex Woolner Collection. Gros. G. 1888.]

23½ × 35½. Calm river in shade, spanned in mid-distance by bridge leading to castle. In distance green uplands and line of white cliffs.

Egypt, Flight into: the Dawn of Christianity. R.A. 1841. [Sir Donald Currie, G.C.M.G., ex K. Hodgson, L. Huth and Windus Collections.]

Circle. About 36 ins. diameter. The Holy Family on bank to right, with palm tree above. In centre of wide river, a black serpent rearing out of water. Deep blue sky with stars. Sunrise to left.

Egypt, Fifth Plague of. R.A. 1800. [Sir Fred. Cook, Bart. G.H. 1899. Ex Marquis of Westminster. R.A. 1871. Painted for William Beckford of Fonthill.]

47 × 72. Figures by pool in F. Lightning from dark sky. Pyramids in distance.
Cf. *Liber*, No. 16 (Rawlinson).

Egypt, Tenth Plague of. R.A. 1802. [National Gallery. Turner Collection, No. 470.]

57½ × 93½.
Cf. *Liber*, No. 61 (Rawlinson).

Ehrenbreitstein, with Tomb of Marceau. From Byron's "Childe Harold." R.A. 1835. [Thomas Brocklebank, Esq., ex Bicknell Collection. R.A. 1883. G.H. 1899.]

36½ × 48½. A wide fertile plain with groups of figures. Fountain in F. and the monument of Marceau beyond; the castle cliff rises behind, lit up by light from late afternoon sky. On right Coblenz, with bridge over Moselle.
Engraved by John Pye, and later by J. Cousen, "Turner Gallery."

Eton College, the Thames at. Circa 1810-12. [Lord Leconfield, Petworth.]

35 × 47. Looking up backwater to the Chapel, swans to right, fishermen in punt to left. Trees reflected in water. Yellowish evening light.

Europa and the Bull. Circa 1836. [Walter R. Cassels, Esq. G.H. 1899.]

36 × 48. The bull and Europa in centre of picture surrounded with dazzling light. Gentle waves of blue water to right. Golden sunlight.

Fishmarket on the Sands. Sun rising through Vapour. R.A. 1830. [Edward Chapman, Esq., M.P. M. 1857. R.A. 1896. G.H. 1892 and 1899.]

34 × 44. Boat with brown sail lies on sandy shore, left. Distant white cliffs. Fish and fishermen. In centre, sun reflected in the sea. Said to be Margate.

Fishmarket on Sands. *See also* **Hastings and Sun rising in Mist.**

Forelands, Storm off. 1840–1850. [Sir Donald Currie, G.C.M.G. R.A. 1894.]

34½ × 46½. Stormy sea with driving rain. Sea and sky vaguely sketched in prismatic colours. The North Foreland as patch of white, with ghostly sail to right of it. Seaweed and fish indicated in front. Unfinished canvas taken from Turner's Studio.

Fort Vimieux: English Cruiser aground. R.A. 1831. Lenox Library, New York. [Chr. 1850, Ch. Meigh.]

28 × 42. Man-of-war stranded on flat sandy coast, and heeled over on side. On right sea breaking against bow. Shore to left with soldiers firing and fort in distance. (See Bell's "Exh. Works of Turner" and Catalogue of Lenox Library.)

Fountain of Fallacy, The. Brit. Inst. 1839.

"A piece of rich Northern Italy with some fancy water-work, once unrivalled in colour." In 1845 already a wreck. Ruskin, "Mod. Painters," Vol. I.
This may possibly be the same picture as the "Fountain of Indolence."

Fountain of Indolence, The. R.A. 1834. [George W. Vanderbilt, Esq., New York.]

41 × 64. Cupids playing by fountain, beyond to right a temple; mountains in distance. (Bell's "Exh. Works of Turner.")

Frosty Morning—Sunrise. R.A. 1813. [National Gallery. Turner Collection, No. 492.]

45 × 69. Engraved by R. Brandard.

Garreteer's Petition, The. R.A. 1809. [National Gallery. Turner Collection, No. 482.]

Panel. 21 × 30.

Geneva, Lake of. 1805-1810. [Sir Donald Currie, G.C.M G. R.A. 1877 and 1892. Ex Farnley Collection. Chr. 1890, Fawkes.]

40½ × 64. View from above Vevay, looking over the lake and up the Valley of Rhone, town and bridge on left. Figures dancing under fir trees on right. Sunset sky.

Glaucus and Scylla. R.A. 1841. [Chr. 1868, B. G. Windus; 1872, L. Huth; 1883, Murrieta.]

Panel. Composition probably similar to the unpublished plate of the *Liber*, No. 73 (Rawlinson) of same title.

Golden Bough. *See* **Avernus.**

Gothard (St.)—The Devil's Bridge. Circa 1815 (or earlier?) [Holbrook Gaskell, Esq. R.A. 1885, ex Allnutt Collection.]

31 (?) × 24. Torrent rushing below bridge. Cliffs on either side. Mules, soldiers with baggage, &c., in the act of crossing.

Gothard (St.)—Pass of. 1805-10. [Chr. 1875. G. R. Burnett, ex Allnutt Collection.]

37 × 24. Companion to "Devil's Bridge."

Greenwich, London from. Before 1809. [National Gallery. Turner Collection, No. 483. In Turner's Studio, 1809. Bought by Mr. Fawkes, but exchanged later.]

34⅛ × 46⅛. Engraved for *Liber*, No. 26 (Rawlinson).

Hannibal crossing the Alps—Snowstorm. R.A. 1812. With the earliest quotation from MS. poem, "Fallacies of Hope." [National Gallery. Turner Collection, No. 490.]

57 × 93. Engraved by J. Cousen, "Turner Gallery."

Harvest Home—A Sketch. (Unfinished.) [National Gallery. Turner Collection, No. 562. Not publicly exhibited.]

Panel. 36 × 48. Huge barn-like building with crowded figures. Through open door-way more figures and sunny hillside seen.

Hastings—Fishmarket on Sands. [Sir A. Acland-Hood, Bart., M.P. R.A. 1882. International Exhibition, 1862. Signed "J. M. W. Turner—1810."]

35 × 47. Numerous fishermen and women selling fish lying on sand. Cart and horse on left; beyond, two fishing boats close by shore. Wan light through gap in clouds.

Hastings, Line-fishing off. R.A. 1835. [Sheepshanks Collection. V. and A. Museum.]

23 × 28. Brig running before wind, the Castle Hill behind. Misty white clouds over town. Rough sea.
Engraved by R. Wallis, 1851.

Heidelberg Castle in the Olden Time. Circa 1835. [National Gallery. Turner Collection, No. 518. On loan to Corporation of Stoke-upon-Trent since 1884.]

51 × 79. Looking west from hillside above castle. Crowds of gaily dressed figures merry-making. Castle restored.
Engraved by T. A. Prior.

Helvoetsluys—The "City of Utrecht," 64, going to Sea. R.A. 1832. [James Ross, Esq., Montreal. Ex J. Price (R.A. 1895) and Bicknell Collections.]

35½ × 47. Rough sea, opening in drifting clouds reveals cold blue sky above. In centre man-of-war. On left a sailing boat and a jetty beyond.
Bought of Turner by Mr. Bicknell.
Companion to the "Antwerp."

Henley House on Thames. 1800-1805. [Sir Donald Currie, G.C.M.G. (?) J. Miller. M. 1857.]

14 × 22. Shallow backwater and trees in F., long white house in mid-distance. Dark with subdued colour.
(?) Engraved by R. Wallis, "Turner Gallery," as "On the Thames."

LIST OF OIL PICTURES

Hero and Leander, Parting of. "From the Greek of Musæus." R.A. 1837. [National Gallery. Turner Collection, No. 521. On loan to City Corporation, Glasgow, since 1884.]

57½ × 93. On left a vast palace. On right a bevy of nymphs floating on surging water. Red dawn above distant horizon. Moon with halo.
Engraved by S. Bradshaw.

Hero of a Hundred Fights, The—Casting the Bell. R.A. 1847. [National Gallery. Turner Collection, No. 551.]

35 × 47. "Tapping the furnace."

Hesperides, Garden of the—Goddess of Discord choosing the Apple. Brit. Inst. 1806. [National Gallery. Turner Collection, No. 477.]

59½ × 84. Engraved by T. A. Prior, "Turner Gallery."

Holy Family, The. R.A. 1803. [National Gallery. Turner Collection, No. 473.]

41 × 56.

Italy, Ancient — Ovid banished from Rome. R.A. 1838. [Messrs. Sedelmeyer, Paris, ex K. Hodgson and Novar Collections.]

36 × 48. Looking down the wide river. Tiers of white buildings covering hill on left. Sun setting over distant bridge. Various objects lying on shore in left F. Predominant yellow.
Painted for Mr. Munro. Engraved by J. T. Willmore.

Italy, Modern—The Pifferari. R.A. 1838. [Glasgow Corporation Galleries, presented by the family of the late Mr. James Reid. Ex K. Hodgson, Price and Novar Collections. Chr. 1867, Munro; 1868, Fallows (bought back by Munro); 1878, Munro; 1892, David Price.]

36 × 48. A composition; looking down over river winding round spur of hills, white buildings, and wide landscape bathed in warm afternoon light. In F. left, woman confessing to priest. To right a religious procession.
Engraved by W. Miller, 1840. Painted for Mr. Munro of Novar as companion to "Ancient Italy."

Italy, Dream of: Woman with Tambourine. Circa 1840. [Sir Donald Currie, G.C.M.G., ex Price and Bicknell Collections. Chr. 1895, J. Price.]

33½ × 46½. A wide river in centre middle distance winding away to right. Piers of ancient bridge to right. To left in F. woman playing tambourine and a Cupid with two seated women. Prismatic effect of colour.
The general composition and the figures are almost identical with the *Liber*, No. 3, "Woman and Tambourine" (Rawlinson).

"Italy." 1840–45. [J. Pierpont Morgan, Esq. Ex John Graham and Bicknell Collections.]

33¼ × 45⅛. Wide landscape with water and long line of arched bridge, divided by groups of tall stone pines. Figures on slope in F.

"Italy." [Charles Morrison, Esq., Basildon Park. International Exhibition, 1862.]

66 × 120. To right two groups of trees, Roman ruin between. Looking over course of stream and wide landscape. Altar with lyre and female figures dancing in F. Style of Claude.

Ivy Bridge, Devonshire. Circa 1812–14. [Pandeli Ralli, Esq. R.A. 1873 and 1888. G.H. 1899. Ex Bicknell Collection.]

35 × 47. Stream, flowing between large boulders, overhung by trees on both sides. Waterfall on left, above which some buildings partly hidden by trees. Rocks seen through clear brown water. Butterfly and bird.

Jason in search of the Golden Fleece. R.A. 1802. Brit. Inst. 1808. [National Gallery. Turner Collection, No. 471.]

35⅜ × 47½. Engraved *Liber*, No. 6 (Rawlinson).

Jessica at the Window. R.A. 1830. [Lord Leconfield, Petworth.]

50 × 38. Girl in large red hat and white feather, framed by window, out of which she is looking. Golden damask background. Venetian blinds to right.

Jupiter Panhellenius, Temple of. *See* **Ægina.**

Keelmen heaving in Coals by night. R.A. 1835. [R.A. 1887. John Naylor, Esq., Leighton Hall, ex H. McConnell.]

36 × 47. Signed "J.M.W.T." Full moon among white clouds reflected in the pale green water of the Tyne. Shipping to right with fires. Vessels with sails set to left.
Nearly identical in subject and effect with the "North Shields" of "Rivers of England" in the National Gallery.

Kilgarran Castle. R.A. 1799. [H. L. Bischoffsheim, Esq. R.A. 1881. G.H. 1899. Ex Gillott and De Tabley Collections.]

36 × 48. Castle on right, below the river winding between cliffs. Bathers in river. Warm golden light. "Hazy sunrise, previous to a sultry day."
Etched roughly by J. Young in the "Leicester Gallery."

Kilgarran Castle. Circa 1799. [Sidney N. Castle, Esq. G.H. 1899.]

Panel. 9½ × 13½. Looking over woods and river to castle. Sun setting in stormy sky.

Kilgarran Castle. Circa 1799. [Arthur Sanderson, Esq., Edinburgh, ex Gillott Collection (?). R.A. 1891.]

23 × 28½. Steep wooded bank crowned by walls of castle on right. Large blocks of stone in centre and left F. Man fishing. Sunlit clouds behind castle.

Kilgarran Castle. 1798–1800. [Wentworth B. Beaumont, Esq. Chr. 1876, Wynn Ellis.]

22 × 27. Circular keep of castle relieved against pearly luminous evening sky. Calm water in F.

Kingston Bank: Harvest Dinner. Before 1809. [National Gallery. Turner Collection, No. 491. In Turner's Studio, 1809.]

35 × 47. Engraved *Liber*, No. 87 (Rawlinson). Unpublished plate. Also a Mezzotint by Frank Short.

Landscape. (Unfinished.) Circa 1840–45. [Robert D. Holt, Esq.]

39 × 48. Effect of mist over river. Sky only finished. Probably one of the canvas rolls from Turner's Studio.

Landscape. (Large unfinished.) [National Gallery. Turner Collection, no number. On loan to Corporation of Nottingham since 1884.]

Landscape, with Cattle in Water. [National Gallery. Turner Collection, No. 462. On loan to Corporation of Warrington since 1884.]

35½ × 47½.

Landscapes, English. 1805–15. [J. E. Taylor, Esq.]

7 × 10½. Two oil sketches of English landscape on paper. Views from hillside. Much darkened.
Cf. the similar studies, probably of Devonshire scenery, in Nat. Gal. See Thornbury, p. 152.

Linlithgow. [Countess of Camperdown. R.A. 1888.]

35 × 47. The Palace on a height in the background, below in mid-distance a lake. Under shadow of trees in F. youths bathing in stream. Blue sky with clouds.

Loire, Banks of the. (?) R.A. 1829. [Hamburg, Kunsthalle. Schwabe Collection.]

London Bridge, Old. Circa 1825. [Ex Bolckow (R.A. 1885) and Heugh Collections. Chr. 1874, J. Heugh.]

39½ × 50. From Billingsgate Market, looking across to Surrey end of Bridge. Figures and fishing-boats in F. Tower of St. Saviour's seen over end of Bridge. On buoy "Port of London, 18—."
Cf. drawing in "Jones Bequest," V. and A. Museum.

Loretto Necklace, The. R.A. 1829. [National Gallery. Turner Collection, No. 509. On loan to Corporation of Dundee since 1884.]

52 × 69. Necklace placed on neck of girl by peasant seated at her side, under shade of trees. Church and part of town of Loretto seen on olive-clad hill on right.
Engraved by C. Cousen, "Turner Gallery."

Lowther Castle — Midday. R.A. 1810. [Earl of Lonsdale. R.A. 1891.]

35½ × 48. Looking across park to north front of Castle. River Lowther in F. Midday sky.

Lowther Castle—Evening. R.A. 1810. [Earl of Lonsdale. R.A. 1891.]

35½ × 48. Castle on high ground in middle distance, seen across park from Ulleswater Lane. Cattle in F. Evening sky.

Maas River, Briel Church in distance. Circa 1805. [W. A. Watson Armstrong, Esq., ex Mendel Collection (R.A. 1872).]

21⅛ × 35½. Dutch fishing boats sailing up wide river. Low banks, wooded in places. Tower of church. Fresh wind, sky with cumulus clouds.

Maas, Mouth of the, with Women bathing. Circa 1815. [Ex Heugh and Novar Collections. Chr. 1867, Munro.]

26 × 31½. The "River Scene, with female figures bathing," painted for Mr. Daniel, was bought at the Novar sale by Mr. Heugh.

Macon—Festival on the Opening of the Vintage. R.A. 1803. [Earl of Yarborough. M. 1857; R.A. 1875 and 1893.]

57 × 93. Looking over rich plain, through which flows the river Soane. Bridge in middle distance. In right F. group of peasants dancing under lofty trees.
Engraved by T. O. Barlow, R.A.

Margate, Off—Hazy Morning. [Chr. 1865. H. S. Bicknell.]

15 × 24.

Margate, View off—Evening. [Chr. 1865, H. S. Bicknell.]

12 × 18.

Margate Pier, Old. [Ex Bonamy Dobree. M. 1857.] *See also* **Fishmarket on Sands** and **Sun rising in Mist.**

Margate Pier, Off. [Chr. 1865; N.N.]

18 × 24.

LIST OF OIL PICTURES

Margate: Kingsgate Bay—Emigrants Embarking. [Chr. 1865, N.N. (?Bicknell); 1872, F. R. Leyland.]

18 × 24.

Marriage of the Adriatic. *See* **Venice: Grand Canal.**

Medea, the Vision of. Painted in Rome, 1829. R.A. 1831. [National Gallery. Turner Collection, No. 513.]

68 × 98.

Mercury and Argus. R.A. 1836, and Brit. Inst. 1840. [Lord Strathcona, Montreal. Glasgow, 1901, Paris, 1900. Chr. 1887, Graham; ex J. Naylor, Esq., and Mr. Birch, of Harborne.]

59 × 43. Late afternoon, sinking sun reflected in waters of bay. A tall pear-shaped tree commands the right centre, to right of which rises eminence with buildings. Io, as a white cow, in F.

Engraved by J. T. Willmore.

Mercury and Herse. R.A. 1811. [Sir Samuel Montagu, Bart., M.P., ex Pender and Swinburne Collections. R.A. 1872. G.H. 1899. Chr. 1897, Pender.]

75 × 63. Tall trees on right of glade, from which we look down on calm blue river and Claude-like landscape. Mercury and other figures reposing by classical fragments on left. In centre Herse advancing, followed by musicians.

Engraved by J. Cousen, 1842. Dedicated to Sir John Swinburne.

Mercury sent to admonish Æneas. R.A. 1850. [National Gallery. Turner Collection, No. 553. Not publicly exhibited.]

35 × 47. Central mass of light in sky, reflected in water. Mountains right and left. Figure in left F.

Millbank, a Study at—Moonlight. R.A. 1797. [National Gallery. Turner Collection, No. 459.]

Panel. 11½ × 15½.

Monte Rosa. Circa 1840. [Sir Donald Currie, G.C.M.G. R.A. 1894.]

35 × 49. "Looking across Lago Maggiore, Monte Rosa on left seen through a mist at sunrise."

Vague effect of morning light stealing over mountain to left. Still blue lake below. Composition resembles the view looking west between Stresa and Baveno. Unfinished canvas taken from Turner's Studio.

Moon, The New—Sunset, Sands at Low Water. R.A. 1840. [National Gallery. Turner Collection, No. 526.]

Panel. 25 × 31. "I've lost my boat. You shan't have your hoop."

Mortlake Terrace—Early Summer Morning. The Seat of William Moffatt, Esq. R.A. 1826. [Stephen J. Holland, Esq. G.H. 1899; ex J. Price (R.A. 1895) and Mendel Collections (R.A. 1872.]

35 × 47. Looking down the river from garden. Large tree partly covers the house on right. Gardener and wheelbarrow.

Mortlake Terrace—Summer Evening. The Seat of William Moffatt, Esq. R.A. 1827. [Mrs. Ashton. G.H. 1899. M. 1857. Chr. 1843, E. T. Daniel to Creswick; belonged later to Mr. Fripp.]

36 × 48. Looking up the river from terrace, with avenue of limes. Boats with holiday makers. Broad rays of evening sun. Chair and portfolio in F. Black dog by parapet, "stuck on with piece of black paper."

Often called "Barnes Terrace;" but like the preceding picture a view from the garden of Mr. Moffatt's home at Mortlake.

Small engraving in "Book of Gems," 1836, by G. Cooke.

Mountain Glen — Diana and Actæon sketched in. (Unfinished.) [National Gallery. Turner Collection, No. 561.]

59 × 44.

Mountain Scene, Castle on Hill, a Man angling. 1798–1800. [National Gallery. Turner Collection, No. 465.]

17 × 20½.

Mountain Stream—A Sketch. [National Gallery. Turner Collection, No. 561A.]

On millboard. 17¼ × 23.

Napoleon at St. Helena. "War: The Exile and the Rock Limpet." R.A. 1842. [National Gallery. Turner Collection, No. 529. Not publicly exhibited.]

Circular. 30⅛ in diameter. Brilliant yellow and red sunset sky, reflected in water. On right on height a white building faintly indicated. Napoleon with arms crossed, followed by sentry. Limpet on rock in front.

Narcissus and Echo. R.A. 1804. Brit. Inst. 1806. [Lord Leconfield, Petworth. R.A. 1888.]

34 × 46. Gloomy effect of late evening, increased by subsequent darkening. Echo and three other nymphs to left. Looking over water to hills and sea.

Etched in soft-ground by J. M. W. Turner. *Liber*, No. 90 (Rawlinson). Unpublished plate.

Also a soft-ground etching by Frank Short.

Neapolitan Fisher Girls surprised Bathing by Moonlight. R.A. 1840. [George Coats, Esq., Glasgow, 1901. R.A. 1875.

Chr. 1842, R. Vernon; 1860, Munro; 1875, Woolner; 1886, McConnell.]

Panel. 25 × 31. Brilliant evening or night effect. Shadowy figures on wet sand.

Nelson, Death of. *See* **Trafalgar.**

Newark Abbey, on the Wey. 1815. [Sir Charles Tennant, from the collections of K. Hodgson, T. Woolner, John Allnutt, Sir Th. Lawrence, and Lord de Tabley.]

45 × 49½. Barges in F., with lock and mill beyond. On left willows relieved against warm glow of setting sun. Ruined walls of abbey in distance.

Painted for Sir John Leicester (Lord de Tabley).

Rough etching in Young's "Leicester Gallery."

Newark Abbey, on the Wey. 1815. [Lady Wantage, ex John Pye. Chr. 1874, Pye.]

Panel. 11 × 18.

Painted for Dr. Lancaster, of Merton.

Orange, The Prince of, landing at Torbay. R.A. 1832. [National Gallery, No. 369. Vernon Bequest, 1847.]

35½ × 47½. Engraved by W. Miller.

Orvieto, Distant View of. Painted in Rome, 1829. R.A. 1830. [National Gallery. Turner Collection, No. 511.]

36 × 48. Engraved by S. Bradshaw.

Ostend, Off—A Stormy Effect at Mouth of Harbour. R.A. 1844. [Mr. Cornelius Vanderbilt, ex Novar Collection. Chr. 1860, Munro.]

34 × 47. See Bell's "Exh. Works of Turner," p. 148, for the identification of this picture.

Oxford, from the Abingdon Road. Companion to Lady Wantage's picture. R.A. 1812. [Ex Sir John Fowler. Chr. 1875, J. W. Russell's exec.]

26 × 38⅛. Looking from slope of hill over green fields, with cattle and sheep. The towers of Oxford against the horizon.

Engraved by John Pye, 1818. For Turner's correspondence with Mr. Wyatt, of Oxford, for whom this and the following picture were painted, see Thornbury, pp. 166-170.

Oxford: High Street. Painted 1810. R.A. 1812. [Lady Wantage, Gros. Gal. 1889. Chr. 1875, J. W. Russell's exec.]

26⅛ × 38⅛. Looking west up High Street, with St. Mary's Church on right. Cast shadow on south side of street. Figures of dons and students. Gate of All Souls College on right. Signed "J. M. W. Turner, R.A."

Engraved by John Pye and Middiman; figures by Heath.

Palestrina — Composition. R.A. 1830. [Mrs. Williams, ex Bicknell Collection. R.A. 1872. Chr. 1881, H. S. Bicknell's exec.]

55 × 98. Avenue of trees on right leads away from a F. rich with herbage, rock and water, to warm, sunny distance. Bridge and torrent to left, and beyond towers and hills in sunlight.

Painted for Mr. Bicknell.

Parliament, Burning of Houses of. *See* **Westminster.**

Peace — Burial at Sea of Sir David Wilkie. R.A. 1842. [National Gallery. Turner Collection, No. 528.]

Octagon. 32⅛ across. Engraved by J. Cousen.

Percy, Lord, under attainder, 1606. R.A. 1831. [National Gallery. Turner Collection, No. 515. Not publicly exhibited.]

Panel. 15½ × 27½. Interior of Jacobean Gallery. Lord Percy seated on right. Three ladies by door on left.

Petworth—Dewy Morning. R.A. 1810. [Lord Leconfield, Petworth. R.A. 1892.]

36 × 47½. House seen across lake, several sailing boats with figures in F. right. High ground with trees on left. Grey-green landscape, faded.

Petworth Park, with Bucks fighting. [Lord Leconfield. R.A. 1894.]

24⅛ × 57. Looking across park, towards lake. In F. deer, and on right a mound. Two bucks fighting. On left men playing cricket. Sunset sky.

Petworth Park, with Deer and Swans. [Lord Leconfield. R.A. 1894.]

24 × 52. Looking across lake, towards house. On right deer, one buck drinking. On left swans. Sunset sky.

Petworth Park: Tillington Church in distance. (Unfinished.) Painted 1829. [National Gallery. Turner Collection, No. 559.]

25 × 56.

Phryne going to the Public Bath as Venus: Demosthenes taunted by Æschines. R.A. 1838. [National Gallery. Turner Collection, No. 522. On loan to Corporation of Oldham since 1884.]

76 × 65. Extensive landscape, tall trees right and left. Classical buildings in middle distance, crowd of figures in F. In distance right, sheet of water, and pale green woods.

Engraved by J. B. Allen, "Turner Gallery."

LIST OF OIL PICTURES

Pilate washing his Hands. R.A. 1830. [National Gallery. Turner Collection, No. 510.]

35 × 47.

Pluto carrying off Proserpine. The Plains of Enna. R.A. 1839. [Edward Chapman, Esq., M.P. R.A. 1896. G.H. 1892 and 1899. Chr. 1849, Wetherall.]

35 × 47. Hilly landscape, castle in middle distance, with waterfall on left. Figures in F.; warm evening sky.

Pool with Willows—Evening. Circa 1810. [Lord Leconfield, Petworth. R.A. 1871 and 1888.]

33 × 47. Pond backed by willows, through which is seen warm evening light. Pony and two cows to right. Two men stripping osiers. F. much darkened.

Pope's Villa on the Thames at Teddington. 1805–10. [Charles Morrison, Esq., Basildon Hall. International Exhibition, 1862. Chr. 1827, Lord de Tabley, bought by Mr. James Morrison.]

36 × 47½. Tree to left; a white building with scaffolding reflected in water. Figures and sheep in F. On right two fishermen in boat. (See letter to J. Britton, Thornbury, p. 333.)

Signed "J. M. W. Turner, R.A."

Engraved by John Pye, 1811. Figures by Heath. Etched in J. Young's "Leicester Gallery."

Portrait of Himself, when a Young Man. Bust, life-size, evening (?) dress. Circa 1798. [National Gallery. Turner Collection, No. 458.]

29 × 23. Engraved by W. Holl, for the "Turner Gallery."

A somewhat similar portrait in the possession of Mr. Wentworth Wass (30 × 25) was in the Grosvenor Gallery, 1887, and the New Gallery 1891.

Portrait of Robert Williams, Captain of the Cumberland Fleet. [Royal Thames Yacht Club. R.A. 1890.]

55 × 43. Three-quarter figure, looking towards the spectator, holding a telescope in both hands. Blue coat, with brass buttons. Distant view over sea on left.

The attribution of this portrait to Turner has been contested.

Proserpine, Rape of. *See* **Pluto.**

Queen Mab's Grotto. Brit. Instit. 1846. [National Gallery. Turner Collection, No. 548.]

35 × 47.

Quillebœuf, Mouth of the Seine. R.A. 1833. [T. Horrocks Miller, Esq. R.A. 1889.]

35½ × 47½. The wave of the "Mascaret," or tidal bore, breaking against walls of town. Figures on the ramparts. Vessels in harbour on left. Stormy sky lit by setting sun, which shines on church and buildings.

A similar picture (27 × 34) is in the Boston Museum of Fine Arts, ex J. Bibby, of Liverpool. Chr. 1899, Bibby.

Raby Castle, Durham. R.A. 1818. [Harry Walters, Esq., of Baltimore, ex the late Duchess of Cleveland.]

About 45 × 60. Hounds crossing bare space in front of Castle, which stands in middle of picture. Lodge on left, with herd of deer. Elaborate sky. Gleam of sunshine on the Castle.

Painted for Earl of Darlington (later Duke of Cleveland).

Rain, Steam and Speed—The Great Western Railway. R.A. 1844. [National Gallery. Turner Collection, No. 538.]

36 × 48. Engraved by R. Brandard.

Rainbow, The. Circa 1805. [Arthur Sanderson, Esq., Edinburgh.]

19½ × 35½. Rough road on right, leading up to windmill on hill, relieved against dark sky. Plain to left. Rainbow spans the whole composition.

Regulus leaving Rome. Painted in Rome, 1829(?). Brit. Inst. 1837. [National Gallery. Turner Collection, No. 519. On loan to National Gallery of Ireland since 1884.]

36 × 48. Tiber covered with boats, and banks crowded with figures. Evening sun reflected in river.

Engraved by D. Wilson and by S. Bradshaw for "Turner Gallery."

Rembrandt's Daughter. R.A. 1827. Bought by F. Hawkesworth Fawkes. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1877.]

48 × 34. Beam of light from unseen window on left falls on white dress of girl and on crimson damask of chair. Painter with palette in hand enters from behind. The general scheme taken from Rembrandt's "Potiphar's Wife," now at Berlin.

Richmond Bridge—Morning. 1808-10. [National Gallery. Turner Collection, No. 557. On loan to National Gallery of Ireland since 1884.]

35½ × 47½. In F. trees. Bridge in mid-distance. Three women by riverside to left. Possibly the "Richmond, Morning" in Turner's studio, 1809.

Richmond Hill: England on the Regent's Birthday. R.A. 1819. [National Gallery. Turner Collection, No. 502.]

70 × 132.

River Scene, with Cattle. Circa 1805–10. [National Gallery. Turner Collection. Not publicly exhibited and not catalogued.]

50 × 68. Boats sailing by low banks, on which stand three cows. Late afternoon sky—the light in clouds much changed. An experiment in the style of Cuyp.
Probably in Turner's studio, 1809, as "Sketch of Cows, etc."

Rizpah watching the Bodies of her Sons. [National Gallery. Turner Collection, No. 464. On loan to Corporation of Liverpool since 1884.]

36 × 48. Engraved in *Liber* (with alterations), 1812. No. 46 (Rawlinson).

Rockets and Blue-lights: Steamboats warned off Shoal-water. R.A. 1840. Brit. Inst. 1841. [Charles T. Yerkes, Esq., New York, ex late Sir Julian Goldsmid (R.A. 1896), MacConnell and Naylor Collections. Chr. 1886, MacConnell; 1896, Goldsmid Executors.]

35½ × 47. Heavy sea breaking on wet sand, in which the lights are reflected. Steamboats to right seen through spray and mist. Figures on sand, left.
Chromolithograph by R. Carrick, 1852.

Rocky Landscape with Cattle. Circa 1802. [H. Darell Brown, Esq., G.H. 1899, ex Wynn Ellis Collection.]

10½ × 12½. View looking up a gorge, with herd of cattle. Break of sunlight from opening in dark clouds in mid-distance.

Rome: Arch of Titus and Forum. Circa 1820. R.A. 1826. [National Gallery. Turner Collection, No. 504. On loan to the Grosvenor Museum, Chester.]

50 × 89 (arched above). Described in the R.A. Catalogue as "for Mr. Soane's Museum."
Engraved by E. Challis, "Turner Gallery."

Rome from Mount Aventine. R.A. 1836. [Earl of Rosebery, K.G. R.A. 1896. Chr. 1878, Butler-Johnstone, ex Munro.]

36 × 49. Vast city spread out at foot of hill. Umbrella pine in the foreground; to left the Tiber, the Custom House, and St. Peter's.
Painted for Mr. Munro of Novar.
In all modern catalogues the description of this picture has been interchanged with that of the "Campo Vaccino," a later picture and not a companion. The mistake has probably arisen from the word "Modern" in the R.A. Catalogue of 1839, by which the latter picture is contrasted with its companion, "Agrippina landing, Ancient Rome."

Rome, Modern: Campo Vaccino. R.A. 1839. [Earl of Rosebery, K.G. R.A. 1896. Chr. 1878, Butler-Johnstone, ex Munro.]

35½ × 48. Looking across the Forum, with Coliseum in mid-distance. Figures and goats in the foreground. Evening light, moon in centre of sky.
Painted for Mr. Munro of Novar.
See note to last picture.

Rome from the Vatican. R.A. 1820. [National Gallery. Turner Collection, No. 503. On loan to Corporation of Liverpool since 1884.]

69½ × 131. Raphael and the Fornarina in the Loggia of the Vatican. In front the Piazza of St. Peter, with castle and bridge of St. Angelo beyond.
Engraved by A. Willmore, "Turner Gallery."

Rosenau, The Castle of, near Coburg: Seat of H.R.H. Prince Albert. R.A. 1841. [Mrs. George Holt, ex Gillott Collection. G.H. 1892 and 1899.]

38 × 49. Broad sheet of water, reflecting sky and trees. Avenue of trees stretching from F. to left; on right castle against a golden sky.
Bought from Turner by Mr. Gillott.

St. Mawes, Falmouth Harbour. Circa 1809. [National Gallery. Turner Collection, No. 484.]

36 × 48. Engraved by W. Kernot.

St. Michael's Mount, Cornwall. R.A. 1834. [Sheepshanks Collection, V. and A. Museum.]

24 × 30½. Gleam of light over rock. Storm on right. Fishing boats on sand.

Saltash. Circa 1812. [New York, Metropolitan Museum of Art, since 1886. Miss Maria C. Miller. R.A. 1885. M. 1857.]

35½ × 47. River Tamar in F., boats and figures on the banks. "Beer" on signboard. On an old building, right, "England expects every man to do his duty." Steeped in afternoon sunlight.

Sandbank, with Gypsies — A Sketch. Before 1809. [National Gallery. Turner Collection, No. 467. On loan to Corporation of Oldham since 1884. In Turner's Studio, 1809.]

24 × 33. Cows on sandbank relieved against sky. Gypsy camp in dark hollow to left.
Cf. *Liber*, No. 91 (Rawlinson). Soft ground etching by J. M. W. Turner. Unpublished plate.

Schaffhausen, Falls of the Rhine at. R.A. 1806. [The late Lord de Tabley. M. 1857. R.A. 1879. Bought by his ancestor, Sir J. Leicester.]

57 × 92. Rainbow, half formed, hanging over the Falls. In F. a backing waggon with kicking horses, and bales and boxes. Some cattle being driven to the ferry-boat.
Rough .tching in Young's "Leicester Gallery."

Sea Piece. Circa 1805. [Pandeli Ralli, Esq., ex the late Sir Julian Goldsmid, Bart., R.A.

1896, and John Gibbons. "Painted for Jack Bannister, the Comedian."]

17½ × 23½. Two Dutch galliots to left are taking in sail; a third approaching full sail in centre. Dark clouds to left, sun on distant low coast to right. Rough choppy sea. Very black in parts.

Sea Piece. [Ex Gillott Collection. Chr. 1872, Gillott.]

13 × 18. Open sea view.

Sea Piece—Autumnal Sunset. [Ex Sir John Mildmay.]

36 × 48. Sun setting over sea; two fishing boats. On shore to left fishermen standing by boat. A woman and boy to right.

Engraved *Liber*, No. 40 (Rawlinson) as the "Mildmay Sea Piece," pub. 1812.

Sea Piece—Bligh Sands, near Sheerness. Fishing Boats trawling. Painted before 1809. R.A. 1815. [National Gallery. Turner Collection, No. 496. In Turner's Studio, 1809.]

35 × 47. Engraved by R. Brandard. Also a lithograph coloured by hand.

Sea Piece—Bligh Sands, Sheerness. 1805–10. [Arthur Sanderson, Esq., Edinburgh.]

40 × 50. Burst of light from centre of stormy sky upon sea and sails of small craft. On wet sands in front four men pushing off and getting ready pilot boat.

Sea Piece—Boat on Crest of Wave. Circa 1805. [T. Horrocks Miller, Esq., R.A. 1889, ex Rufford (M. 1857), Birch and Dobree Collections.]

35½ × 47½. Looking across bay from shore, harbour and building right distance. A boat with four men, one in red jacket, rising on crest of wave. Fishing smack further out on left. Stormy sky.

Engraved by J. Cousen, "Turner Gallery."

Sea Piece—Boats carrying out Anchors and Cables to Dutch Men-of-War, 1665. R.A. 1804. [Geo. Donaldson, Esq., ex Sir Horatio Davies, Bart., M.P. G.H. 1899. Chr. 1856, Lord Delamere (with "Fishermen on Lee-shore"); 1879, Benoni White; 1891, W. Houldsworth.]

40 × 51. Fleet of Dutch men-of-war lying-to, in strong breeze. In front, rowing-boat with cables and anchors. Coast in distance, right. Clear sky.

Sea Piece—Calais Harbour, Fishing Boats entering. Circa 1803. [Archibald Coats, Esq., ex the late Henry Drake. R.A. 1884. G.H. 1892. Glasgow, 1901.]

28 × 38. Fresh breeze, two fishing-boats sailing into Harbour. To right, a beacon; ships and buildings in distance beyond pier. Dark lowering clouds.

Cf. *Liber*, No. 55 (Rawlinson).

Sea Piece—Off Calais Harbour. "Now for the Painter" (rope). Passengers going on Board. R.A. 1827. [John Naylor, Esq., Leighton Hall. M. 1857. Purchased from Turner.]

59 × 89. Flat open boat with passengers, reflected in trough of pale greenish sea. She lowers her sail on approaching packet boat. On flag, "Pas-de-Calais." Town on horizon, right. Sunny picture, lit by numerous reflections.

Large mezzotint by W. Davison, 1830. Engraved by J. Cousen, "Turner Gallery."

Sea Piece—Calais Pier. French Poissards preparing for Sea. The English Packet arriving. R.A. 1803. [National Gallery. Turner Collection, No. 472.]

67 × 94½. Engraved by Th. Lupton (large mezzotint, unpublished) and by J. Cousen for "Turner Gallery."

Lupton's plate was spoiled by frequent alterations. Some proofs from it, coloured by hand, are in existence. The plate sold at Chr. in 1873.

There is also a large etching by Sir F. Seymour Haden.

Sea Piece—The Calm. Before 1809. [(?) Chr. 1875, G. R. Burnett (17 × 23). In Turner's Studio, 1809, as "Fishing Boats in a Calm."]

Fishing-boats with sails hoisted, becalmed. To extreme right two men on shore with nets. Full-rigged ship in distance left.

Etched and mezzotinted by J. M. W. Turner "from the picture in his possession" (1812). *Liber*, No. 44 (Rawlinson)

Sea Piece—Dutch Fishing Boats. Circa 1826. [John Naylor, Esq., Leighton Hall. Purchased from Turner.]

59 × 89. Dutch galliot to left, sail caught by gust of wind, reflected in trough of pale greenish waves. Squall approaching from left. Other sailing boats partly hide a man-of-war at anchor in distance. Blue sky above.

Companion to the "Pas de Calais."

Sea Piece—Dutch Fishing Boats in Rough Sea. 1800–1803. (?) R.A. 1801. [Earl of Ellesmere, Bridgewater House. Painted for the Marquis of Stafford.]

60 × 84½. Misty sky with heavy clouds, Dutch galliots on crest of wave; beyond, Dutch men-of-war and distant coast.

Unpublished mezzotint by Richardson.

Small mezzotint by J. Young, in his "Stafford Gallery."

Engraved by J. C. Armytage, "Turner Gallery."

The composition almost identical with a Vandevelde in the Ellesmere gallery, but reversed.

If this picture is the "Dutch Boat in a Gale," of the R.A. 1801, it is Turner's earliest large sea piece.

Sea Piece—Fire at Sea. (Unfinished.) [National Gallery. Turner Collection, No. 558.]

93 × 67. Engraved by J. Cousen, "Turner Gallery."

Sea Piece—Fishermen on a Lee-shore in Squally Weather. R.A. 1802. [Lord Iveagh, K.P. G.H. 1899. R.A. 1883. Chr. 1856, Lord Delamere (with "Boats carrying out Anchors"); 1879, Benoni White.]

35½ × 48. Rough sea under heavy grey clouds. On right fishermen hauling up boat. Stern of large Dutch vessel, with man smoking, projects into F. on left.

Sea Piece—Fishing Boats discharging. 1803–1806. [Arthur Sanderson, Esq., Edinburgh. Chr. 1874, J. Farnworth.]

18½ × 27½. Two fishing-boats drawn up on sandy shore, the sails caught by evening light. To right Dutch fishermen by old capstan. Lobster pots on sand to left.

Sea Piece—Fishing Boats in a Rough Sea. Circa 1805. [Earl of Northbrook, G.C.S.I., ex Pender Collection. Chr. 1897, Pender.]

9 × 13¼.

Sea Piece—Indiamen and Man-of-War, or "Ships bearing up for Anchorage." R.A. 1802. [Lord Leconfield, Petworth. R.A. 1892.]

47 × 71. To right, group of five sailing-ships tacking in various directions, lit by gleam of light from side of towering mass of cumulus clouds. To left, man-of-war at anchor, and in F. end of jetty. Dark and gloomy from blackening.

Signed "J. M. W. Turner, p."

Engraved *Liber*, No. 10 (Rawlinson) as "Ships in a Breeze."

Sea Piece—The Meuse. Orange-Merchantman going to pieces on the Bar. R.A. 1819. [National Gallery. Turner Collection, No. 501.]

67 × 94½. Engraved by R. Wallis.

Sea Piece—Wreck of the Minotaur on the Haak Sands, at Mouth of Texel, Dec. 1810. [Earl of Yarborough. M. 1857. G.H. 1892. R.A. 1894. Painted for Lord Yarborough after 1810.]

68 × 95. On the left the wreck lies beam-end on the sands; a Dutch galliot on either side endeavours to reach the wreck. An open boat with passengers tossing in waves, with the ship's rudder, &c., in F.

Engraved on steel by T. O. Barlow, R.A.

Smaller sketches or replicas of above :—

1. Sir Charles Robinson, G.H. 1899 (38 × 50), differs in composition.

2. W. Hughes, Gros. G. 1888 (16 × 24).

Sea Piece—The Guardship at the Nore. Circa 1805. [Ex W. O. Forster of Stourbridge, Inter. Exhib. 1862. Chr. 1854, J. Wadmore. In Turner's Studio, 1809.]

Sea Piece—The Nore. [George J. Gould, Esq., Lakewood, ex Earl of Essex. M. 1857. R.A. 1884. G.H. 1899. Chr. 1893, Earl of Essex.]

35 × 48. Heavy rolling sea, boat with four men, one with red cap; on right large sailing boat taking in sail, beyond on left man-of-war at anchor, partly hidden by sail of barge. Shipping and low land in distance. Sky dark to left, vivid light on right.

Signed and dated, "J. M. W. Turner, R.A., p.p. 1808." (?) In Turner's Studio, 1809, as "Fishermen hailing a Whitstable hoy, Shoeburyness."

Sea Piece—Off the Nore! Wind and Water. Circa 1840. [Messrs. Agnew, ex P. Westmacott, Esq. G.H. 1899.]

12 × 18. Squally weather. White sail vaguely seen in centre. Chalky pigment.

Sea Piece—The Pilot Boat. 1805–1810. [Fred. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]

35½ × 47½. Agitated sea. Man in boat on left hails with his red cap the nearest of two smacks. Beyond on right man-of-war at anchor. Low coast line in distance Burst of light from broken, stormy sky falls on greyish-green sea in F. and on boat. Signed "J. M. W. Turner, R.A."

Cf. Mr. Gould's "Nore."

Sea Piece—Port Ruysdael. R.A. 1827. [Hon. George A. Drummond, of Montreal. Chr. 1863, El. Bicknell; 1899, Sir John Kelk.]

35 × 47. Dark groin with beacon post in F. right; below, on sand, basket and fish. Smack running into harbour. Rolling storm clouds along whole horizon. Clear above, and gleam of light illumines the rough sea, of pale yeasty-brown colour. Composition and effect taken from a picture by Ruysdael. See *Art Journal*, 1901, p. 288.

Sea Piece—Port Ruysdael. Fishing Boats bringing in a disabled Ship. R.A. 1844. [National Gallery. Turner Collection, No. 536.]

33 × 47.

Sea Piece—Sheerness. 1808–10. [Lady Wantage, R.A. 1891, G.H. 1899; ex Mr. Wells of Redleaf (M. 1857), Sir Thomas Baring and Mr. J. Newington Hughes. Chr. 1848, Baring; 1890, Wells, exor.]

40½ × 57½. Small sailing-boat with brown sails on crest of wave, near to it in right corner an open boat with three fishermen. Man-of-war at anchor on left. Sinking sun seen through luminous haze. Low coast line, with Sheerness on right.

Cf. *Liber*, No. 20, 1809. The sketch for "Mr. Leader's Sea-piece." Similar composition, but reversed.

Sea Piece—Shipwreck. Fishing Boats endeavouring to Rescue the Crew. [National Gallery. Turner Collection, No. 476. Painted 1804, exhibited in his Studio. Purchased by Sir John Leicester (Lord de Tabley), and exchanged by him for "The Sun rising in a Mist."

67½ × 95. Engraved by Ch. Turner, A.R.A., J. Burnet, T. Fielding, and by W. Miller for the "Turner Gallery." Some of the impressions of C. Turner's large mezzotint are coloured by hand, possibly by Turner himself. *See* Thornbury, pp. 193–4.

Sea Piece—Shore with Boats. [The late Henry Drake, Esq. R.A. 1884. G.H. 1892. (?) Chr. 1872, Gillott, "Coast Scene with Boats" (13 × 17).]

13 × 17. Boats and fishermen on shore in F. Low coast line on horizon. Evening sky.

Sea Piece—The Slave Ship: Slavers throwing overboard Dead and Dying. Typhoon coming on. R.A. 1840. [Boston Museum of Fine Arts. Chr. 1869, Ruskin.]

36 × 48. Gleam of setting sun in opening of wild sky. Ship on left. To right, in front, fish and leg of drowning man appear above water.

Bought by Mr. Ruskin out of Turner's Gallery.

Sea Piece—Snowstorm. Steamboat making Signals. R.A. 1842. [National Gallery. Turner Collection, No. 530.]

35½ × 47½. "The author was in this storm the night the *Ariel* left Harwich."

Engraved by R. Brandard.

Sea Piece—Spithead. Boat's Crew recovering an Anchor. R.A. 1809. [National Gallery. Turner Collection, No. 481.]

67 × 92. Engraved by W. Miller, "Turner Gallery."

Sea Piece—The Storm. Painted 1840. [Stephen G. Holland, Esq., ex Mrs. Pounds. G.H. 1899.]

12½ × 21. Raging greyish-green sea; figures clinging to stern of wrecked vessel. To left, heeling over and lost in spray, a cutter is approaching to rescue. To right in distance another large vessel in distress.

Sea Piece—The Day after the Storm. Painted 1840. [Stephen G. Holland, Esq. G.H. 1899, ex Mrs. Pounds.]

12½ × 21. Sea washing in to group of people gathered on shore in F. To right, disabled vessel with two masts gone. Sun rising to left in yellow haze.

Sea Piece—Stormy weather, Vessels Stranded near a Jetty. [National Gallery. Turner Collection, No. 469.]

Panel. 11 × 7½. Aquatint by Frank Short.

Sea Piece—Junction of Thames and Medway, or "Meeting of the Waters." 1805–10. [P. A. B. Widener, Esq., Philadelphia, ex J. N. Hughes of Winchester, and Gillott (M. 1857) Collections. Chr. 1872, Gillott.]

42 × 56½. View from the Nore Buoy, with Sheerness and the Isle of Sheppey on the horizon To left sailing-boat in shadow, heeled over by wind. Two sailing barges to right.

Sea Piece—Junction of Thames and Medway, with Sheerness and Isle of Sheppey. Circa 1805. [Oxford University Galleries. Presented by the Rev. Th. Primrose, 1851.]

13⅜ × 17⅜. Fishing-boats in front in stiff breeze; ships in mid-distance. Dark cloud on right, coast in sunlight beyond.

Cf. Mr. Widener's large "Thames and Medway," and the spurious Sea-piece (No. 813) in the National Gallery, all three being nearly identical in composition.

Sea Piece—The Mouth of the Thames. [Ex the Duke of Westminster. R.A. 1871. Gros. G. 1888.]

12½ × 18. Isle of Sheppey seen in distance.

Engraved in mezzotint by Frank Short.

Sea Piece—Van Tromp's Barge at the entrance of the Texel, 1645. R.A. 1831. [Soane Museum.]

35 × 47. The gaily-painted barge in sunlight running before wind; above, a wind-swept storm-cloud. Greenish, muddy sea.

Purchased from the artist by Sir John Soane.

The Admiral's correct name was "Tromp," without the particle.

Sea Piece—Van Tromp going about to please his Masters, ships a sea and gets a good wetting. R.A. 1844. [Holloway College Gallery. Chr. 1883, H. Woods.]

36 × 48. Open sailing-boat caught by heavy sea, and heeling over; gleam of light on sails and on tumbling sea in front. Shipping seen through spray and mist.

For the sequence of the "Van Tromp" pictures, see pamphlet by Mr. C. W. Carey, Curator of the Holloway College.

Sea Piece—Van Tromp returning after the Battle off the Dogger Bank. R.A. 1833. [National Gallery. Turner Collection, No. 537. On loan to Corporation of Sheffield since 1884.]

33 × 47. Similar to the 1832 picture, but in bad condition and much changed.

Sea Piece—Van Tromp's Shallop at the Entrance of the Scheldt. R.A. 1832. [Sir Charles Tennant, Bart. R.A. 1894 and 1901. Ex K. D. Hodgson, Esq., M.P. and Munro of Novar. Chr. 1878, Munro.]

35 × 47. Vessels tacking in various directions with light winds. Man-of-war at anchor on right. White towers of town on horizon. Sunlit clouds and fresh sea.
Bought by Mr. Munro of Novar from the artist.

Sea Piece—Van Tromp's Shallop at the Entrance of the Scheldt. Circa 1832. [T. Horrocks Miller, Esq. R.A. 1889. Ex John Miller. M. 1857.]

35 × 47. Open sea, with fresh breeze. In front a small row-boat, followed by a sailing barge with high poop. Men-of-war and other craft behind. Stormy sky.

Sea Piece — The Victory, returning from Trafalgar, "in three positions." Painted 1806. [Sir Donald Currie, G.C.M.G. G.H. 1899. R.A. 1892. Ex Farnley Collection. Chr. 1890, Fawkes.]

26 × 39. Sea agitated and in shadow; white cliffs of the Needles on horizon to right. Line-of-battle ship sailing up Channel, similar ships on right and left preparing to wear.
Cf. Etching by F. Short, from sepia sketch by Turner, in Nat. Gallery, Vaughan Bequest.

Sea Piece — The Wreck Buoy. R.A. 1849. [Mrs. George Holt. G.H. 1899. Glasgow, 1901. Ex Graham and Novar Collections. Chr. 1867, Munro; 1887, Graham.]

37 × 48. Storm clearing off, first gleam of light and double rainbow passing over white sails of yacht. Nearer, a barge with bright red sail. In front to right a green buoy marking a wreck, and to left another buoy.
An early picture, altered and repainted.

Shadrach, Meshach and Abednego, coming from the Fiery Furnace. R.A. 1832. [National Gallery. Turner Collection, No. 517. Not publicly exhibited.]

Panel. 35½ × 27½. Group of figures in quasi-Venetian costume dancing in F. left. Rising above the glowing light from furnace is seen a colossal idol. Behind, tall white buildings.

Snowdon: Wagoners—Early Morning. 1798-1800. [R. Hall MacCormick, Esq., Chicago. Ex the Right Rev. Dr. Nixon. Chr. 1891, Sir W. Drake.]

White-hooded market-wagon with peasants resting beside stone cottages. Snowdon seen beyond.

Snowstorm, Avalanche and Inundation. *See* **Aosta, Valley of.**

Sodom, The Destruction of. Circa 1805. [National Gallery. Turner Collection, No. 474.]

57 × 93.

Somerhill, near Tunbridge, the Seat of W. F. Woodgate, Esq. R.A. 1811. [Ralph Brocklebank, Esq. R.A. 1880, and G.H. 1899. Chr. 1851, Alexander; 1876, Wynn Ellis.]

35 × 47½. In front broad sheet of water with boat and ducks on left. Beyond, meadow with cattle and gentle slope, wooded in parts, rising to house on top of hill. Late afternoon in early autumn, warm golden-green on foliage.
Painted for Mr. Alexander.

Staffa—Fingal's Cave. R.A. 1832. [Lenox Library, New York. Bought for Mr. Lenox by C. R. Leslie, R.A. Signed "J. M. W. Turner, R.A."]

36 × 49. Basaltic cliffs to left, with sea breaking on them. Rain and mist. Sun breaks from below black clouds on right. Steamer in centre. (Bell, "Exh. Works of Turner.")
A letter from Turner, dated August, 1846, to Mr. Lenox, describing his journey to Staffa, is quoted in the Lenox Library Catalogue. The first Turner to go to America. *See* Leslie's "Autobiography."

Sun Rising through Vapour—Fishermen Cleaning and Selling Fish. R.A. 1807. Brit. Inst. 1809. Exchanged with Sir John Leicester for "The Shipwreck," but re-purchased by Turner at the De Tabley sale, 1827. [National Gallery. Turner Collection, No. 479.]

52 × 70. Engraved by J. C. Armytage, "Turner Gallery."
A mezzotint in Young's "Leicester Gallery," where the size of the picture is however given as 27 × 46, as if taken from the following picture.

Sun Rising through Vapour. Circa 1807. [Mrs. Johnstone Foster, ex Farnley Collection. Chr. 1890, Fawkes.]

27 × 40. Sun rising over sea to left, large man-of-war at anchor. Fishermen on sands to right.
Small replica of the picture in the National Gallery.

Sun Rising through Vapour. *See* **Fish-market on Sands.**

Sunset—A Sketch. [National Gallery. Turner Collection, no number. On loan to Corporation of Stoke-upon-Trent since 1884.]

Tabley, the Seat of Sir J. F. Leicester, Bart. — Calm Morning. R.A. 1809. [Lord Leconfield, Petworth. Chr. 1827, Lord de Tabley. Bought by Lord Egremont.]

37 × 48. Calm lake. Barges to left of central tower. Companion to the picture still at Tabley.
Rough etching in Young's "Leicester Gallery."

Tabley, the Seat of Sir J. F. Leicester, Bart.—Windy Day. R.A. 1809. [The late Lord de Tabley. R.A. 1881. M. 1857.]

36 × 47½. Lake, with slaty-blue shallow water, rippling in the wind. Large round tower in middle. Sailing boats. In distance the house, with woods on left. Cloudy sky.
Rough etching in Young's "Leicester Gallery."

Tamar, Hulks on the. Circa 1813. [Lord Leconfield, Petworth.]

36 × 48. Hulk to left, partly hidden by passenger boat. Three others to right. Greenish-yellow sunset sky; much faded.

Tambourine Player. *See* **Italy, Dream of.**

Tapping the Furnace. *See* **Hero of a Hundred Fights.**

Teddington. *See* **Pope's Villa.**

Teignmouth Harbour. Circa 1813. [Lord Leconfield, Petworth.]

35 × 48. Calm estuary. Cattle in water to left. Shipbuilding to right. Evening sky, but colour almost entirely gone, and the clouds above darkened.
Cf. the "Teignmouth" of the "S. Coast."

Téméraire, The Fighting, tugged to her last Berth to be broken up, 1838. R.A. 1839. [National Gallery. Turner Collection, No. 524.]

35½ × 47½. Engraved by J. T. Willmore, A.R.A. Also a chromolithograph.

Téméraire, The Fighting. Study for (?). Circa 1838. [Gen. the Hon. Reg. Talbot, C.B.]

18 × 20. To right the sun setting in yellow light over water. To left a small steamer with "Victoria" on paddle-box; and behind it a large three-decker, the masts decorated with flags. Unfinished study, rubbed in in parts.
A "Study for Fighting Téméraire" (12½ × 19½) was sold at the Bicknell sale, 1865.

Town, View of a. A Sketch. [National Gallery. Turner Collection, No. 475.]

9½ × 13.

Trafalgar, The Battle of. Death of Nelson. Brit. Inst. 1808. [National Gallery. Turner Collection, No. 480.]

68 × 94. "As seen from the mizzen starboard shrouds of the *Victory*."
Engraved by J. B. Allen.

Trafalgar, Battle of. Circa 1808. [Greenwich Hospital. Painted for George IV. and presented by him to the Hospital in 1829.]

102 × 144. The *Victory* in centre, a French ship (the *Redoutable ?*) going down to right. Crowded boats and mass of wreckage in rough sea in front.
Engraved in "Turner Gallery," by W. Miller.

Trafalgar, Battle of. (Sketch for picture at Greenwich.) [National Gallery. Turner Collection, No. 556. On loan to Corporation of Stockport.]

35 × 47. Wreckage and boats, with figures roughly indicated.

Trojan Fleet, Departure of the. R.A. 1850. [National Gallery. Turner Collection, No. 554. On loan to Corporation of Manchester since 1884.]

35 × 47.

Trossachs, The. Circa 1810. [Humphrey Roberts, Esq. R.A. 1894. Ex K. Hodgson, Novar and Swinburne Collections. Chr. 1867, Munro.]

25 × 39½. Sunlight on Ben Venue to right, beneath which a glimpse of lake is seen. Dark wooded slope to left.

Trout Stream, The. The Dee at Corwen Bridge. Circa 1807. [Ex Abel Buckley, Esq. Glasgow, 1901. G.H. 1899. R.A. 1878 and 1895. M. 1857. Chr. 1893, Earl of Essex.]

36 × 48. Wide shallow stream running through centre of picture, with three men fishing. Bridge with arches in middle distance. Flood of light from clouds, rolling away on left.
In Turner's Studio, 1809, as "Trout-fishing in the Dee, Corwen Bridge."

Tummel Bridge, Perthshire. Painted 1812. [Ex Sigismund Rucker and J. Fenton Collections. Chr. 1880, J. Fenton.]

12 × 18. Wide river bed, men searching for spars amid boulders brought down by flood. Beyond, long line of bridge relieved in light against dark mountains.
The "Highland Bridge," M. 1857, exhibited by J. Miller, is perhaps this picture.
Lithograph by J. Barnack, 1852.

Tusculum: Cicero at his Villa. R.A. 1839. [(?) Edward Hermon, Esq., ex Novar Collection. Chr. 1867, Munro. Bought by Lord Powerscourt. Chr. 1882, E. Hermon. Bought in.]

35½ × 47½.

Tyne by Moonlight. *See* **Keelmen, &c.**

Ulysses deriding Polyphemus: Homer's Odyssey. R.A. 1829. [National Gallery. Turner Collection, No. 508.]

51 × 79. Engraved by E. Goodall.
Large chromolithograph by J. C. Ogle.

Undine giving Ring to Masaniello. R.A. 1846. [National Gallery. Turner Collection, No. 549. Not publicly exhibited.]

30½ × 30½. Globular mass of white in centre from which water-nymphs issue. Masaniello stooping to receive ring.

Unpaid Bill, The. R.A. 1808. [A. R. Boughton Knight, Esq. R.A. 1882.]

Panel. 24 × 31½. "The dentist reproving his son's prodigality." Laboratory, single window admitting afternoon light, near which doctor seated at table.

Van Goyen looking for a Subject. *See* Antwerp.

Venice: Bridge of Sighs, Ducal Palace and Custom House: Canaletto painting. R.A. 1833. [National Gallery, No. 370. Vernon Bequest, 1847.]

Panel. 20 × 32. Engraved by J. T. Willmore, A.R.A., and by T. A. Prior.
Large chromolithograph by J. C. Ogle.

Venice. Perhaps R.A. 1833. [T. Horrocks Miller, Esq. R.A. 1889. G.H. 1894.]

24 × 36. Doge's Palace and Riva degli Schiavoni. Custom House on left. Gondolas on lagoon. Blue sky with clouds.

Venice: Dogana & S. Giorgio Maggiore. R.A. 1834. [John Naylor, Esq., Leighton Hall, ex H. McConnell.]

36 × 48. Looking across the Canal. S. Giorgio and the Dogana to right. Shipping with bright-coloured sails right and left. Brilliant afternoon light.
See below, note to "Venice" of 1842.

Venice: Grand Canal from the Porch of the Salute. R.A. 1835. [Metropolitan Museum, New York. Presented by Cornelius Vanderbilt, Esq., 1899. Ex Earl of Dudley, Mendel and Novar Collections. Chr. 1860, Munro'; 1875, S. Mendel.]

36 × 48. Steps of Salute Church on right, with Dogana beyond. Campanile in sunlight over houses on left. Fishing boats decorated with banners. Late evening light. Signed "J. M. W. T." in left corner.
Painted for Mr. Munro, of Novar.
Engraved by W. Miller, 1838, and by E. Brandard in "Turner Gallery."

Venice: St. Mark's Place by Moonlight (Juliet and her Nurse). R.A. 1836. [Col. Payne, New York. Ex K. Hodgson and Novar Collections. Chr. 1878, Munro.]

35 × 47½. On extreme right, on parapetted roof, Juliet with her nurse. Panoramic view over the Piazza and the Canal to right. Crowds of masquerading figures. Conflicting lighting from fireworks and early dawn.
Engraved by Hollis, 1842 (subscription plate).

Venice: Grand Canal. "Shylock." Known also as **"Marriage of the Adriatic."** R.A. 1837 (with quotation from "Merchant of Venice.") [Ralph Brocklebank, Esq. G.H. 1894 and 1899. Ex Ruskin Collection. Chr. 1872, J. Ruskin.]

59 × 44. Looking up Grand Canal towards Rialto. Figures on steps of Palace, right. Monk giving his blessing, with nuns and numerous figures in boats. In F., extreme right, Shylock presenting the bond to Antonio. Mid-day with high cirrus.
Painted for Mr. Ruskin, senr.

Venice, with the Bridge of Sighs. R.A. 1840. [National Gallery. Turner Collection, No. 527. On loan to Corporation of Leicester since 1884.]

24 × 36. Engraved by J. C. Armytage, "Turner Gallery."

Venice, from the Canale della Giudecca. R.A. 1840. [Sheepshanks Collection, V. and A. Museum.]

23½ × 35½. Looking eastwards. Cluster of boats on calm greenish water. The white mass of the Salute rising over the nearer buildings. Blue afternoon sky.
Engraved, "Turner Gallery."

Venice: Depositing Bellini's Pictures in the Redentore Church. R.A. 1841. [J. Pierpont Morgan, Esq. Whitechapel Art Galleries, 1901. Paris, 1900. Ex Sir John Pender. Chr. 1897, Pender.]

28 × 44. Looking along the Giudecca. The Redentore Church on right. In centre a barge decorated with flags. The pictures seen in other boats, all crowded with costumed figures. Predominant red in figures and decorations, and pale-green water between. White clouds reflecting bright light.
Engraved by J. T. Willmore, A.R.A.

Venice: Ducal Palace, Dogana and part of S. Giorgio Maggiore. R.A. 1841. [Chr. 1853, W. J. Broderip (Egg). Ex Chantrey Collection.]

Bought by Chantrey on the varnishing day. Since damaged in restoration. See Thornbury, pp. 179 and 604.

Venice: The Giudecca, &c. From the Canale di Fusina. R.A. 1841. [Sir Donald Currie, G.C.M.G. G.H. 1899. Ex Pender and Bicknell Collections. Chr. 1863, Bicknell; 1897, Pender.]

24 × 36. View from a point near the western end of the Giudecca; along the horizon white domes and campanili, the Salute, San Giorgio and Redentore. Scattered boats. White fleecy clouds in blue sky.
Companion to the "Campo Santo." Both painted for Mr. Bicknell.

Venice: Campo Santo. R.A. 1842. [Mrs. Keiller. G.H. 1899. Ex Bicknell and McConnell Collections. Chr. 1863, Bicknell; 1886, McConnell.]

24 × 36. The rosy walls of cemetery seen over calm deep blue lagoon to right. A lateen-sailed felucca to left, mountains on the horizon. Sky full of fleecy clouds.
Companion to "Giudecca." Both painted for Mr. Bicknell.
Etching of cirrus of sky by J. C. Armytage in "Modern Painters."

Venice: The Dogana, San Giorgio Maggiore, and the Citella, from the Riva. R.A. 1842. [National Gallery, No. 372. Vernon Bequest, 1847. On loan to Corporation of Leicester since 1884.]

24 × 36. This picture and Mr. Naylor's "Venice" are taken from nearly the same point. Mr. Bell's identification is here adopted. (See Bell, "Exh. Works of Turner.")
The National Gallery Catalogue identifies this picture with the "Venice" of 1834.

Venice: Dogana and Salute. R.A. 1843. [James Ross, Esq., of Montreal. Ex Fowler Collection. Chr. 1878, E. Bullock; 1899, Fowler.]

24 × 36. The Salute Church rising over the Dogana forms central mass. Buildings and shipping illuminated by the sun. Paved landing-place in F.
Signed to right "J. M. W. T."

Venice: "Sun of Venice" going to Sea. R.A. 1843. [National Gallery. Turner Collection, No. 535.]

24 × 36. A small sketch, or replica, of this picture belongs to W. Q. Orchardson, Esq., R.A.

Venice: S. Benedetto, looking towards Fusina. R.A. 1843. [National Gallery. Turner Collection, No. 534.]

24 × 36. The title "Approach to Venice" belongs more aptly to Mrs. Moir's picture of 1844.
Engraved by J. C. Armytage.

Venice, Approach to. R.A. 1844. [Sir Charles Tennant, Bart., ex Mrs. Moir. Liverpool Art Club, 1881. M. 1887. Ex Windus Collection. Chr. 1853, B. G. Windus.]

24 × 36. The city, as seen in crossing the lagoon from Fusina, in centre. Sunset, full moon rising on left.

Venice: Sta. Maria della Salute. R.A. 1844. [National Gallery. Turner Collection, No. 539. On loan to National Gallery of Ireland since 1884.]

23½ × 35½. Entrance to the Grand Canal on our right, with the Salute forming central mass.

Venice: Quay with Ducal Palace, Riva degli Schiavoni and Church of S. Zaccaria. R.A. 1844. [National Gallery. Turner Collection, No. 540. On loan to Corporation of Liverpool since 1884.]

23½ × 35½.

Venice — Noon. R.A. 1845. [National Gallery. Turner Collection, No. 541. On loan to Corporation of Warrington since 1884. More lately at Art Museum, Rotherham.]

23½ × 35½. Looking west. The Palace to right and S. Giorgio to left.

Venice—Sunset, a Fisher. R.A. 1845. [National Gallery. Turner Collection, No. 542. On loan to Corporation of Warrington since 1884.]

23⅛ × 35½. Salute in centre. Entrance of Grand Canal to right. Man fishing from a boat.

Venice: The Giudecca. Circa 1846. [Charles T. Yerkes, Esq.]

39 × 48. To the left, the Church and Campanile of the Redentore, in front of which are numerous boats with figures; near the centre, a gondola; on the right the angle of a quay, with various 'properties' upon it.

Venice: Going to the Ball—Evening. R.A. 1845. [National Gallery. Turner Collection, No. 543. On loan to Corporation of Manchester since 1884.]

23½ × 35½.

Venice: Going to the Ball. San Martino—Evening. R.A. 1846. [Sir Donald Currie, G.C.M.G. G.H. 1897. Chr. 1853, B. G. Windus; 1872, J. Gillott (to Lord Bective); 1895, J. Price.]

25 × 37. The towers and domes of Venice seen in distance across wide lagoon. A long line of gondolas stretching away from front. Cloudy sunset.

Venice: Returning from the Ball. Sta. Martha—Morning. R.A. 1846. [Sir Donald Currie, G.C.M.G. G.H. 1897. Ex Price, Gillott, Lord Bective, and Windus Collections. Chr. 1853, B. G. Windus; 1872, J. Gillott (to Lord Bective); 1895, J. Price.]

25 × 37. Pearly effect of dawn without much colour. Across the lagoon on right an island with two towers reflected in water. Sailing-boats and gondolas.

Venice: Returning from the Ball. S. Martino — Morning. R.A. 1845. [National Gallery. Turner Collection, No. 544.]

23½ × 35½.

Venice: Grand Canal. [Chr. 1880, Johnstone. Ex Novar Collection.]

Painted on an engraving.

Visit to the Tomb. R.A. 1850. [National Gallery. Turner Collection, No. 555. On loan to Peel Park Museum, Salford, since 1896. Removed from Stockport.]

35⅛ × 47⅛. Looking down river or bay lined by classical buildings. Venus and Æneas standing under trees in F. left.

Wales, View in. Circa 1800. [National Gallery. Turner Collection, No. 466. On loan to Corporation of Stoke-upon-Trent since 1884.]

22 × 28. Mountain scene, with castle, evening.

Walhalla, The Opening of, in 1842. R.A. 1843. [National Gallery. Turner Collection, No. 533. On loan to National Gallery of Ireland since 1884.]

Panel. 42⅛ × 77½. "L'honneur au Roi de Bavière." Said to have been presented by Turner to the King of Bavaria—who returned it to the artist.
Engraved by Ch. Cousen, "Turner Gallery."

Walton Bridges. Circa 1810. [Messrs. Thos. Agnew & Sons. Ex Earl of Essex. New Gallery, 1899.]

35 × 48. Looking along Thames to bridges; in F. men washing sheep, others placing sheep in boats. White clouds.
Painted for Lord Essex.

Walton Bridges. Circa 1812. [Lady Wantage. R.A. 1892. G.H. 1899. Ex Bolckow, Gillott, and Newington Hughes Collections. Chr. 1891, Bolckow; 1872, Gillott.]

35 × 48. Looking across the Thames to the bridges in mid-distance. Cattle on the banks and in the water to left. Barges and horses to right. Warm light of late afternoon.

War: The Exile and the Rock Limpet. *See* **Napoleon at St. Helena.**

Waterloo, The Field of. R.A. 1818. [National Gallery. Turner Collection, No. 500.]

57 × 93. Mezzotint by F. C. Lewis.

Watteau Painting. (Study by Du Fresnoy's Rules.) R.A. 1831. [National Gallery. Turner Collection, No. 514. Not publicly exhibited.]

Panel. 15½ × 27½. Artist in studio, turning from picture on easel to look at costumed female figure on right.

Westminster: Burning of Houses of Lords and Commons, Oct. 16, 1834. Brit. Inst. or R.A. 1835. [Holbrook Gaskell, Esq. R.A. 1885. Chr. 1868, Fisher.]

35 × 47. Westminster Bridge on right, crowded with spectators, lit up by the flames. Masses of rolling smoke, sky illumined by reflection from fire. Crowded boats on river.

Westminster: Burning of Houses of Lords and Commons. Brit. Inst. or R.A. 1835. [Victor Marshall, Esq., of Monk Coniston. R.A. 1883.]

36½ × 48½. The flames rise above the bridge in middle distance. Crowded barges by left bank.
Bought from Turner by Mr. John Marshall.

Westminster: Burning of Houses of Lords and Commons. Circa 1835. [Arthur Sanderson, Esq., Edinburgh.]

19¾ × 23½. From opposite bank. Westminster Bridge much foreshortened, lit by glare on right. The Abbey towers seen through smoke. Crowds on bridge, in boats, and in immediate F.

Weybridge, The Thames at. Circa 1810. [Lord Leconfield, Petworth.]

35 × 47. Dark mass of trees to left of centre. Water to right. In F. large weeds, and peacock standing on sculptured stone.
Cf. *Liber*, No. 66 (Rawlinson), where circular temple introduced into otherwise similar composition, known as "Isis," or "Petworth Park."

Whale-Ship, The. Beale's Voyage. R.A. 1845. [New York Metropolitan Museum. Ex Sir F. Seymour Haden (R.A. 1892), W. Leyland, &c.]

42 × 56 N. Y. Cat. (35 × 48 R. A. Cat.). Open sea. In front a whale is upsetting the whale-boat. The ship beyond in full sail. Stormy sky.

Whalers. R.A. 1845. [National Gallery. Turner Collection, No. 545. Not publicly exhibited.]

35 × 47. White misty sky, and white sails of ship. Boats in F. with figures throwing harpoons.

Whalers entangled in Ice: boiling blubber. R.A. 1846. [National Gallery. Turner Collection, No. 547. On loan to City Corporation, Glasgow, since 1884.]

35½ × 47.

ORIGINAL LETTER BY TURNER.

In the Collection of
C. FAIRFAX MURRAY, Esq.

Dear Sir

If Long seems to wish it for - if
drew up a lease - if that gives a Freehold
No No No the whole is bad enough for that
evidence - the Lord is [illegible] (watch him)
just mind I will be not charged for his
life and ends - send him your to draw it
your solicitors because the boundaries are
marked by other allotments, which he wants
backways - for drawing for surveying the same
what else he can to settle the Lord of the Lease
for him some how or other in this charge for
Lease before he begins it. Tell him I will not
ask of one penny less of grown than the
while when any terms whatever

your most truly
J M Turner

LIST OF OIL PICTURES

Whalers: "Hurrah for the Whaler Erebus—Another Fish." R.A. 1846. [National Gallery. Turner Collection, No. 546. On loan to Corporation of Nottingham since 1884.]

35 × 47. Engraved by R. Brandard, "Turner Gallery."

Whalley Bridge and Abbey, Lancashire. Painted 1809. R.A. 1811. [Lady Wantage, from Overstone Collection. Chr. 1848, J. N. Hughes; 1876, Wynn Ellis.]

26½ × 38½. Dyers washing and drying cloth on sandy shore by river. Through the arches of a bridge in mid-distance part of the Abbey seen.

"What you will!" R.A. 1822. [Ex Chantrey and Swinburne Collections. Chr. 1861, Lady Chantrey.]

"The first picture in the artist's last manner" (Thornbury). Not traced.

Whitby (?) from the Sea. 1805-10. [Lord Leconfield, Petworth.]

35 × 47. Church and ruin on slope of hill ending in cliff; town and harbour to right. Fishing-boats on left F. in fresh sea.

Wilkie, Burial of. *See* **Peace.**

Windmill and Lock. Circa 1806. [Sir Fred. Cook, Bart. G.H. 1899. R.A. 1873. Chr. 1874, J. Heugh.]

36 × 48. Windmill on left, lock in centre, white horse and large dock-leaves on right. Glow of golden sunset. Suggested by sketch made at Hanwell.

Liber, No. 27 (Rawlinson), 1811. Probably etched direct from the picture, as no drawing exists.

Windsor Castle from the Thames. Boys Bathing. Circa 1808. [Lord Leconfield, Petworth.]

35 × 47. Backwater, with boys bathing. The Castle partly hidden by trees. Grey-green morning light.

In Turner's Studio, 1809, as "Near the Lock, Windsor." Signed "J. M. W. Turner, R.A."

Windsor Castle, Distant View. Meadow with Figures and Cattle in F. Circa 1808. [National Gallery. Turner Collection, No. 486.]

39½ × 50½.

Windsor Castle from the Thames. Circa 1808. [Lord Leconfield, Petworth.

36 × 47. Looking over river to Castle rising above trees. Sheep by water on right. Barges to left.

Windsor, The Thames near. Circa 1808. [Lord Leconfield, Petworth.]

37 × 47. Looking up river to Castle in distance. Under tall trees to right, group of Gainsborough-like girls. In F. men dragging nets on shore. Evening sky.

Wreckers, Coast of Northumberland. R.A. 1834. Brit. Inst. 1836. [A. M. Byers, Esq., Pittsburg (see Bell's "Exh. Works of Turner"). Ex Pender and Bicknell Collections. R.A. 1891 and 1896. Chr. 1863, El. Bicknell; 1897, Pender.]

36 × 48. Looking along shore toward Dunstanborough Castle. Numerous figures in F. dragging wreckage. Steamboat assisting a ship off shore. Stormy sky with gleams of sunshine.

Yarmouth, Vessel in Distress off. Lifeboat and Manby Apparatus. R.A. 1831. [Sheepshanks Collection, V. and A. Mus. Chr. 1835, J. Nash.]

34½ × 48. Waves breaking on sand, life-boat on way to vessel in distress. Rockets relieved against black sky.

PART II.—WATER-COLOUR DRAWINGS.

The drawings and sketches in the National Gallery, forming part of the Turner Bequest, are not included in the following List.

Except when otherwise stated the drawings are on white paper, and chiefly in transparent colour.

Economy of space has necessitated the employment of a few contractions in addition to those used in the Oil List. The following may need explanation:

B.F.A.C. Burlington Fine Arts Club.

F.A.S. Fine Art Society, Bond Street.

Man. Whit. Inst. The Collection of the Whitworth Institute at Manchester.

F. Foreground.

In tracing the history of Turner's drawings use has been made of the following catalogues of Exhibitions held during the artist's lifetime:

1. Grosvenor Place Exhibition, 1819. Held at Mr. Walter Fawkes' London house.

2. The Exhibitions held at W. B. Cooke's Gallery, Soho Square, in the years 1822, 1823 and 1824.

3. An Exhibition of several of the Drawings made for the "England and Wales" and for Scott's "Poetical Works," held at Messrs. Moon, Boys and Graves' Gallery in 1833, referred to as "Moon's Gallery," with the name of the lender of the drawing in brackets.

Under the larger headings, as "Edinburgh," "London," &c., an attempt is made to arrange the drawings chronologically.

Aar, On the. Circa 1793. [Herbert Horne, Esq.]

9⅜ × 14⅞. Between Unterseen and the Lake of Brienz. Blue and Indian ink wash over pencil outline. Copy of a drawing by Cozens (1776), also in the possession of Mr. Horne.

Abbeville. Circa 1834. [C. W. Lea, Esq., of Worcester, ex Novar Collection. Chr. 1877, Munro.]

Vignette. Market-place, with diligence and peasant women. The nave of church rises beyond, with rainbow over roof.
Engraved by J. Horsburgh, 1836, Scott's "Tales of a Grandfather."

Abbey Pool. *See* **St. Agatha's Abbey.**

Abbotsford. Circa 1832. [J. E. Taylor, Esq. R.A. 1892.]

Vignette. Looking up shallow river. Carriage and horsemen fording. Wooded banks, house in evening light. New moon to left.
Engraved by H. Le Keux, 1834, Scott's dramatic poems.

Abbotsford. [Sir Donald Currie, G.C.M.G., ex Dillon Collection. Chr. 1869.]

3½ × 5½. White house on wooded hillside across river to right. Sun setting to left.
Engraved by W. Miller for 1839 edition of Scott's "Life."

Abergavenny. *See* **Usk, Bridge over.**

Abingdon, from the Thames Navigation. Before 1805. [Messrs. Hogarth's Gallery, 18—.]

Old lock in F. Towers of town in distance.
Engraved by W. Byrne, "Britannia Depicta," 1805.

Absalom, Tomb of. *See* **Jerusalem.**

Achray, Loch. Circa 1831. [Mrs. Fordham, ex the late J. E. Fordham, Esq., Royston.]

Vignette. Shallow shore of lake with cattle, backed by low wooded bluffs. Sun sinking to right.
Engraved by W. Miller, 1833. Scott's "Lady of the Lake."

Acropolis. *See* **Athens** and **Ægina.**

Ægina, Temple of. Circa 1815. [Ex Bolckow (?), Allen (Leeds, 1868), and Novar Collections. Chr. 1867, Munro; 1869, Allen.]

10½ × 17. Pillars and entablature of Doric Temple. Workmen dismantling ruins. Four men under tent with plans. Broken statues and fragments in F.
Probably the drawing made for Cockerell after that architect's sketch. Thornbury, p. 179.
Engraved by R. Brandreth, 1835.

Agatha's Abbey, St. "The Abbey Pool." 1798–99. Signed "W. Turner." [Man. Whit. Inst. G.H. 1899. Glasgow, 1901. Ex Bolckow Collection, R.A. 1887. Chr. 1874, Heugh; 1891, Bolckow. (?) Chr. 1864, Holloway.]

20 × 30. Cattle standing in shallow water, backed by ruins of Abbey. Warm evening light.
Engraved by J. Cousen as "The Abbey Pool," Dr. Broadley's Poems, 1846.

Agatha's Abbey, St., Easby. Circa 1800–1802. [W. F. Morice, Esq.]

9 × 14. Abbey on left. To right a pool or river. Dark heavily treated F. Evening light from the right.

Agatha's Abbey, St., Easby. 1800–1802. [Mrs. Worthington. (?) Chr. 1864, Holloway.]

25 × 35. Warm light on ruins to right. Calm deep blue river in front, with cows coming down to drink on right. Mass of cumulus clouds rising over ruins.

Agatha's Abbey, St., Easby. Before 1821. [Mrs. Sale, Worcester.]

Calm river occupies front, only disturbed by waterfowl. Horses watering. Above, long line of Abbey wall right and centre.
Engraved by J. Le Keux, 1822, Whitaker's "Richmondshire."

Albano, Lake of. Circa 1792–3. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. B.F.A.C. 1871.]

16½ × 21¼. Looking down over lake and wide Campagna beyond. Cloudless sky. Pencil, with washes of greys.
The Rev. W. Kingsley has a large very early drawing of the Lake of Albano.

LIST OF WATER-COLOUR DRAWINGS

Albano, Lake of. Circa 1827. [J. Pierpont Morgan, Esq. R.A. 1889. Ex Leyland Collection. Chr. 1872, Leyland.]
11¼ × 16⅝. Lake surrounded by high wooded banks. In left F. are four tall trees. Figures on terrace. Sun setting in clear sky.
Engraved by R. Wallis, "Keepsake," 1829.

Albans Abbey, St. Circa 1792–93. [V. and A. Museum. W. Smith Bequest, 1871.]
9¼ × 8¼. Architectural; carefully drawn transept windows.

Albans Abbey, St. Circa 1792–93. [Nat. Gal. of Ireland. W. Smith Bequest, 1872.]
Grey drawing.

Albans, St. Circa 1795. [J. B. Taylor, Esq., Sherfield Manor. Ex W. G. Rawlinson, Esq.]
Abbey seen on height. Postchaise descending road in F. Large drawing.

Aldborough, Suffolk. Circa 1825. [Chr. 1875, Quilter.]
Sun sinking on right behind Martello Tower. Light fleecy clouds. Shipping on calm river. Tower in distance, men in boat by floating mast in F.
Engraved by E. Goodall, 1827, "England and Wales."

Aldborough, Suffolk. Circa 1837. [F. Stevenson, Esq. (?) Chr. 1869, Dillon.]
6⅜ × 10. Passing storm. Light on town and cliff to left reflected on sands. Stranded boat to right. Body-colour, on blue paper.
Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."

Alnwick. Circa 1828. [F. N. Fordham, Esq., Royston. Moon's Gallery, 1833 (T. Griffiths).]
11¼ × 17. Long walls of Castle fill mid-distance. To left moon rising over crenellated bridge. Deer on river bank in left F.
Engraved by J. Willmore, 1830, "England and Wales."

Alpine Road, Village by side of. 1835–40. [V. and A. Museum.]
9 × 11½. A straight road with running water on both sides. In centre, on rock, a church tower. Blue misty sky. Hastily outlined in colour.

Alpine Stream. [Chr. 1869, Ruskin.]
Desolate bed of stream, with mist rising at sunset. Late sketch.

Alpine Torrent and Pass. [Chr. 1869, Ruskin.]
10 × 12. "Exquisite sketch of late time."

Alpine Valley. 1830–40. [J. E. Taylor, Esq.]
7⅞ × 10⅜. Possibly the ascent to the Tête-Noire. Delicate wash of colours.
Engraved in mezzotint by F. Short.

Alpine Valley. 1835–40. [Laundy Walters, Esq. Chr. 1881, Bale.]
9 × 11. Covered wooden bridge in F. White building on hill to left. Snowy mountain distance. Sketch, finished in part. Vignette-like handling over pencil outline.
This and the two following probably from the Upper Rhine Valley.

Alpine Valley (called Schaffhausen). 1835–40. [Oldham Art Gallery. Charles Lees Donation.]
9 × 12. Looking up valley over blue torrent occupying F. to snowy mountains. Hills on right, crowned by series of ruined towers. Hastily coloured pencil outline. Colour changed in places.

Alpine Valley (called Moselle). 1835–40. [Oldham Art Gallery. Charles Lees Donation.]
9 × 12. Many-arched bridge to right over blue stream. Cloud-hidden mountain rising over town on spur to left.

Alpine Valley. Circa 1840. [Michael Bunney, Esq., ex Ruskin Collection.]
8¾ × 11¼. White fortress on spur in mid-distance. Blue torrent fills valley-bed in F. Snowy mountains behind. A slighter sketch of same subject (9 × 11½) belongs to Mrs. J. W. Bunney.

Alpine Valley. 1840–45. [V. and A. Museum. Vaughan Bequest, 1890.]
18 × 24. Rapid colour sketch, subject only slightly indicated by wet washes. Blue distance.

Alps, Among the Italian. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Novar Collection.]
9½ × 12. Rocky spur from right, ends in castle-crowned height above stream to left centre. Bridges crossing ravine, and road leading up among high mountains.

Alps by Moonlight. Circa 1797. [Sir Donald Currie, G.C.M.G.]
21 × 15. Tall peak patched with snow rises in centre. Below, cattle on rough ground. Greenish grey predominant.

Alps with Glacier—Two Sketches. [J. E. Taylor, Esq.]
7¼ × 10⅜, and 8½ × 11½.

Amboise. Circa 1831–32. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]
5⅜ × 7¼. Unpublished drawing for "Rivers of France." Body-colour, and pen work.

Amboise Bridge. Circa 1831–32. [Oxford Un. Gal. Ruskin Donation.]
5¼ × 7⅛. To right a wooden bridge on stone piers, castle to left, in evening light, rising above tall walls in gloom. Body colour on grey paper.
Engraved by J. B. Allen, "Rivers of France," 1833–35.

Amboise Bridge: First thought for above. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]
5¼ × 7⅛. Crescent moon to left. Body colour on grey paper.

Amboise, Château. Circa 1831–32. [Oxford Un. Gal. Ruskin Donation.]
5¼ × 7⅛. Castle on dark cliff, behind which sun has just set. Rays of light and cirrus clouds. Body colour on grey paper.
Engraved by W. R. Smith, "Rivers of France," 1833–35.

Andernach. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]
7⅜ × 12¼. Looking along a road. In mid-distance some ruins with tall tower. Beyond high cliffs. Cloudy sky, late evening. Chiefly body-colour, on 'stained' paper.

Andernach, Roman Tower at. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]
7¼ × 12⅛. On left, by river bank, boats and timber, and men round a fire. Beyond, a circular tower with octagonal top. Stormy sunset. Chiefly body-colour, on 'stained' paper.

Andes: Coast Scene. Circa 1835. [Sir Donald Currie, G.C.M.G.]
Vignette. Ship in rough sea under vast cliffs topped by high mountains.
Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.

Angel troubling the Pool. 1830–40. [V. and A. Museum. Lent by Trustees of Nat. Gal.]
9 × 10½.

Angers (?). (Perhaps rather Saumur.) Circa 1830. [Oxford Un. Gal. Ruskin Donation.]
5½ × 7¼. Fishing-boats at anchor to left. Bridge and castle to right in distance. Body-colour, on grey paper.
Not engraved.

"Antiquary, The:" Ballyburgh Ness. Circa 1834. [Ex Kingsley Collection. R.A. 1892.]

3¼ × 5⅝. Tide flowing round rocky promontory. Moon rising to right. Three figures on sands to left.
Engraved by E. Finden, 1836, Scott's "Novels."

Aosta, Valley of: Fortified Pass. Circa 1802. [Ex Ruskin Collection. F.A.S. 1878.]

First study for the Fawkes and National Gallery drawings.

Aosta, Valley of: St. Hugh and the Shepherd. R.A. 1803. Signed "J. M. W. Turner." [Soane Museum.]

26 × 29½. Monk and kneeling shepherd on road; to left flock of sheep; to right, women washing clothes at a fountain. Thunderstorm breaking over mountain to right. Snowy peaks and clear sky to left.
Painted for Sir John Soane.

Aosta, Valley of: Mt. Blanc from. 1805–1810. Signed "J. M. W. Turner, R.A." [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]

26 × 29½. Deep gorge to right. Peasants looking over parapet to left. White snowy mountains close the valley. Horse-shoe in F.

Aosta, Valley of. Circa 1810. [Mrs. Dillon, M. 1857, ex Pilkington Collection.]

10⅜ × 15⅛. In F. stream overhung by trees. Snowy mountains vaguely indicated at head of valley. High finish.

Aosta, Valley of. Signed and dated 1813. [J. Budgett, Esq., Stoke Park.]

15⅛ × 10⅜. Narrow vale ending in sunlit mountain and clouds. Ruined bridge and foaming river. Stone pines and towers and walls of old town.

Aosta, Valley of. (?) 1825. Abel Buckley, Esq. R.A. 1887. Glasgow, 1901.]

16 × 11¾. Looking towards ruined bridge, with castle on rocky height on right. Mountains beyond. Women and child by water. Blue sky with clouds.

Aosta, Valley of: Verrex. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

10 × 11. Houses on either side of white bridge. Square keep over entrance of valley to right. High mountains and blue gorge beyond.

Ard, Loch, and Ben Lomond. 1798–1800. [Ex Leech Collection. Chr. 1887, Leech.]

26 × 28¾.

Arish, Loch. [Rev. W. Macgregor, ex Sackville-Bale Collection.]

"Blue sketch."

Arona, Lago Maggiore. Circa 1828. [Ex Kennedy and Ruskin Collections. Chr. 1895, Kennedy.]

11⅛ × 16. Looking down on little crowded harbour guarded by two crenellated towers.
Engraved by W. R. Smith, 1829, "The Keepsake."

D'Arques, Château. Circa 1834. [Ex Levy Collection. Chr. 1876, A. Levy.]

4 × 5½. Sunlit ruin on hill. Moon rising on left. Reapers in F.
Engraved by W. Forrest, 1836, for Scott's "Tales of a Grandfather."

Arundel Castle and Town. Circa 1832. [Mrs. Thwaites, ex Pender (M. 1857) Collection. Moon's Gallery, 1833 (C. Heath).]

11⅛ × 17½. A lane with sheep in F. Squall of dust from approaching shower. The Castle and town seen beyond meadows and winding Arun.
Engraved by T. Jeavons, 1834, "England and Wales."

Arveyron, Source of. *See* **Chamonix.**

Arvington Mill, near Farnley Hall. 1815–20. [J. E. Taylor, Esq.]

10⅜ × 15¼. Looking up small river to weir and white mill. Trees to left.

Ashburnham, Vale of, Sussex. Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]

15 × 22. Open hilly landscape of wood and sward. House and church in centre mid-distance. Rainbow to left.
Large aquatint by C. Stadler, printed in colours.

Ashburnham, Vale of, Sussex. Signed and dated "J. M. W. Turner, R.A., 1816." [Sir A. Acland Hood, Bart., M.P. (R.A. 1886), by inheritance from J. Fuller, of Rosehill.]

14⅜ × 21⅜. Wooded F., with wagon and team of oxen. The park and house in middle distance. Sea and white cliffs beyond.
Engraved by W. B. Cooke, 1819, "Views in Sussex."

Ashby-de-la-Zouche. Circa 1830. [Lockett Agnew, Esq. R.A. 1886. Ex Novar Collection. Chr. 1878, Munro.]

11⅜ × 17⅛. In F. sheep feeding on turnips. Green meadow rising to low hill crowned by castle and trees. Calm evening sky, with rays of light to right, throwing shadows across mist.
Engraved by W. Radclyffe, 1832, "England and Wales."

Ashestiel: Scott's House. Circa 1831. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

Vignette. White house on rising wooded ground, reflected in calm water. Mountains rise behind, with cumulus clouds.
Engraved by J. Horsburgh for Scott's "Marmion," 1833.

Aske Hall, Seat of Lord Dundas. Before 1820.

Sheep resting on rough road, embowered by trees. Vista of open park scenery, with large white house to left.
Engraved by J. Scott, 1821, Whitaker's "Richmondshire."

Askrig. *See* **Simmer Lake.**

Assos (after C. Barry). Circa 1834. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]

5½ × 8. Through ruined gate, full moon rising. Heaps of stone in F. Clear twilight.
Engraved by W. Finden for Finden's "Bible."

Athens: Acropolis. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]

7¼ × 5¼ (in case). In F. an armed Turk watching two captive Greek women. Inscribed, "'Tis Greece, but living Greece no more."—*Byron's "Giaour."*

Athens: Acropolis. (From Sketch by T. Allason.) 1820–24. [Ex Novar Collection. Chr. 1878, Munro.]

6½ × 9. Sun sinking behind Acropolis.
Engraved by J. Cousins (*sic. & J. Cousen*). Charge of Turkish cavalry in F.
Murray's "Byron," 1825, "Siege of Corinth."

Athens: Gate of Theseus. 1825–30. [Ex Ruskin Collection.]

Vignette. Pediment surmounting round arch. Sharp east angle of Acropolis in mid-distance. Antique relief in F.
Engraved by E. Finden. Murray's "Byron," 12mo ed.

Augustus, Fort. 1831–34. [Ex J. E. Fordham, Esq., Royston.]

Vignette. Looking up Canal to Loch, crossed by rainbow. Mountains beyond. Steamer in front.
Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."

LIST OF WATER-COLOUR DRAWINGS

Avalanche. Circa 1828. [Ex Ruskin Collection. F.A.S. 1900.]

Vignette. Made for Rogers' "Italy," but not engraved.

Avignon. Circa 1795–97. [Mrs. Ashton. (?) M. 1857 (R. Freeland).]

9 × 14⅝. Arches of ruined bridge seen from river. Hazy mountains to right.

Avon. *See* **Bristol.**

Aysgarth Force. 1815–18. [Sir Donald Currie, G.C.M.G. Chr. 1890, Carver.]

11¼ × 16½. Step-like Falls in centre. A gleam of light breaks through wind-swept sky above. In F. wide water-worn rock pavement of river bed. Two men by water. Faded and foxy.
Engraved by J. Scott, 1820, Whitaker's "Richmondshire."

Babylon. (After a drawing by R. Kerr Porter.) Circa 1832–34. [V. and A. Museum. Vaughan Bequest, 1900. R.A. 1892.]

5⅞ × 8. Euphrates on left, yellow mounds stretching along bank. In F. groups of seated Turks. Elaborate sky. Engraved by J. Cousen, Finden's "Bible."

Bacharach. 1825–30.

Vignette. Passenger boat arriving. Castle and towers reflected in calm water. Crescent moon.
Engraved by E. Finden for Murray's "Byron," 12mo ed.

Bacharach. 1835–40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

7¼ × 9⅝. "Finished body-colour sketch."

Bacharach and Stahleck. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7¾ × 12½. Wall of town in centre, with road leading through an arch. Ruined castle on hill beyond. Afternoon sunlight on town. F. in shadow. Chiefly body-colour, on 'stained' paper.

Ballyburgh Ness. *See* **Antiquary.**

Baiæ: Temple of Venus. Early. [Ex Bale and Novar Collections. Chr. 1881, Bale.]

7¼ × 9½.

Baltic, Battle of the. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. In centre the explosion of a magazine forms a vast cumulus cloud. The Danish hulks in front.
Engraved by E. Goodall, Campbell's "Poems."

Bamborough Castle. Circa 1840. [Mrs. Cornelius Vanderbilt, New York. Ex Dudley (R.A. 1889) and Gillott Collections. Chr. 1872, Gillott, to Lord Dudley. (?) M. 1857 (Rev. E. Coleridge).]

20 × 28. Castle on steep cliff, from another headland beyond a rocket is ascending. Vessel on rocks breaking to pieces. Crowd of people on shore picking up wreckage. Stormy sea and sky.

Barn, with Cart-shed. Circa 1793. [Ven. Archdeacon Burney. R.A. 1887.]

12⅝ × 9⅓. At end of large barn, a thatched shed with cart beneath, man lying down. Water in F. Blue sky.

Barnard Castle. Circa 1825. Mrs. W. Pitt-Miller. R.A. 1889. Ex Griffith Collection.]

11½ × 16⅛. Looking along the Tees to bridge. The ruined Castle is seen in middle distance left.
Engraved by R. Wallis, 1827, "England and Wales."

Barnard Castle—Sketch. Circa 1825. [W. G. Rawlinson, Esq.]

6¼ × 9. Looking up the Tees toward the Castle. In centre clump of trees on river bank. Predominant greenish-blue colour. Sketch for the "E. and W." drawing.

Bass Rock. 1820–22. [M. 1857. Chr. 1861, Uzielli; 1895, Huth.]

8 × 10. Rock in centre in sun-light, stormy sea with wreckage. Whip of lightning descends over rock from black cloud on right. Said to have been painted at Abbotsford. (An unfinished drawing of the Bass Rock in the Ruskin sale, 1869.)
Engraved by W. Miller, 1826, "Prov. Antiq. of Scotland."

Bath: The Abbey Church. R.A. 1796 (?). Signed "W. Turner." [James Gresham, Esq., ex Messrs. Agnew, 1901. Rev. C. F. Mayo. R.A. 1887.]

9¼ × 11½. West front of Abbey. Dwelling-houses built up against N. side. By the door a sedan chair. Delicate bluish drawing.

Battle Abbey. Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]

15 × 22. Road in F. Men breaking stones and snake escaping. Abbey in mid-distance, with town to left.
Large aquatint by C. Stadler, printed in colours.

Battle Abbey. [F. Nettlefold, Esq. B.F.A.C. 1884.]

6⅛ × 10⅛.

Battle Abbey: Entrance. [Chr. 1875, Quilter. Ex Prater Collection.]

Battle Abbey. 1815–20. [Ex Ruskin and Novar Collections. Chr. 1869, Ruskin.]

"Drawing of second Period, showing mastery of architectural detail."

Battle Old Church. [Chr. 1880, Pooley.]

10 × 13¾.

Battle: The Spot where Harold fell. Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]

15 × 22. Looking from grassy sward with battered fir trees over part of village. In F. greyhound coursing hare.
Engraved by W. B. Cooke, 1819, "Views in Sussex." Re-issued 1822 in "Views at Hastings and vicinity."

Bausenberg, in the Brohlthal. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

8⅜ × 12¼. The volcanic cone on right. A road with seated figures. Moon rising amid clouds. Chiefly body-colour, on 'stained' paper.

Beachy Head, looking towards Newhaven. Circa 1792. [Nat. Gall. of Scotland, Vaughan Donation. R.A. 1887.]

8 × 10⅜. High chalk cliffs on right. Lighthouse on cliff in mid-distance. Boat with two sailors on left. Greys and faint blues.

Beaugency. Circa 1831–32. [Oxford Un. Gal. Ruskin Donation.]

4½ × 7. Calm river, with boats anchored on left. A long low bridge in mid-distance. Early morning light on boats and on towers and houses of town. Body-colour, on grey paper.
Engraved by R. Brandard, "Rivers of France," 1833–35.

Beaumaris. Circa 1834. [Arthur E. Street, Esq.]

Looking over sandy shore to low line of Castle. Mountains fill the distance. Calm evening.
Engraved by W. R. Smith, 1836, "England and Wales."

Beauport, near Bexhill. Circa 1805. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]

15 × 22. In F., road with sailor hailing passing coach. White house on top of grassy slope in mid-distance right. Sea in distance to left.
Large aquatint by C. Stadler, printed in colours.

Bedford. Circa 1829. [David Jardine, Esq., ex Novar Collection. Chr. 1877, Munro; 1878, Heugh. Moon's Gallery, 1833 (J. H. Maw).]

13⅜ × 19⅛. Sun setting in calm sky reflected in river. Bridge and spire in mid-distance. Fisherman in tall hat in left F.

Engraved by J. T. Willmore, 1831, "England and Wales."

Beech Tree's Petition. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Two lovers standing under spreading beech tree.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Beeston Castle, Cheshire. [Chr. 1869, Dillon; 1874, Heugh.]

8 × 13.

Bell Rock Lighthouse, during a Storm from the N.E. Circa 1820.

Crested wave breaking against Lighthouse on right. To left sailing boat in sunlight relieved against dark cloud.

Engraved by J. Horsburgh, 1824, and by W. Miller, 1864.

Belle Gabrielle, Château de la. Circa 1832. [F. Stevenson, Esq. Ex Ruskin Collection.]

12⅛ × 16¾. The Seine on left. By road on right groups of richly dressed figures in XVIIth century costume. Highly finished foliage relieved against sky.

Engraved by W. Miller, "Keepsake," 1834.

Bellerophon. Circa 1833. Ex Novar Collection. [Chr. 1878, Munro.]

Vignette. Napoleon seen as a speck on gangway of three-decker. Sea crowded with row-boats. Moon rising to right.

Engraved by E. Goodall, 1835, Scott's "Life of Napoleon."

Bellinzona. 1830–35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

8¾ × 11¼. The town on hill in centre. Moon to left. Sketch on white paper. Detail with pen.

Bellinzona, Below. 1840–45. [Ex Ruskin Collection. F.A.S. 1878.]

Rapid colour sketch. Pencil outline prominent in part. Rush of white water of Ticino in F.

Bemerside, on Tweed. Circa 1831. [Chr. 1858, John Miller. M. 1857. Moon's Gallery, 1833 (R. Cadell).]

Vignette. Balustraded terrace of garden with dial in centre, against which rest book, picture and lute. House behind.

Engraved by J. Horsburgh, Scott's "Sir Tristram."

Bergamo. Circa 1790–92. [Oxford, Ruskin School. Ex Ruskin Collection. F.A.S. 1878.]

6¼ × 8¾. Shrine on hill against sky. Square-built town backed by snowy "Alps like Sussex Downs." Low toned, with little colour.

Bernard, St.: The Dead-House. Circa 1828. [Dr. Magroom of N. York. Ex Dillon Collection. The only one of the series not in the National Gallery.]

Vignette. Two monks carrying body on stretcher to the Dead-House. The dogs in F. said to be from a drawing by Sir E. Landseer.

Engraved by W. R. Smith, Rogers' "Italy."

Bernard, St., Pass of. (Sketch.) [Ex Quilter and Pounds Collections. Chr. 1875, Quilter.]

11½ × 9½.

Berne, View of Alps from. Circa 1827.

Vignette. Town on plateau across river. Snowy Alps beyond.

Engraved by E. Finden, Murray's "Byron," 12mo ed.

Berwick-on-Tweed. Circa 1831. [Trustees of J. R. Findlay, Esq. Chr. 1874, Sir W. Tite. Moon's Gallery, 1833 (R. Cadell).]

3⅝ × 5¾. Looking out to sea. In mid-distance, left, the walls of castle, creeping down to river on right.

Engraved by W. Miller, 1833, Scott's "Dramatic Poems."

Biebrich Palace. 1819. [Turner House, Penarth. Pyke-Thompson Bequest. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

8⅛ × 13½. Timber raft in F. Palace in mid-distance on right. Low green hills to left. Chiefly body-colour on 'stained' paper.

Biebrich Palace. 1820. [Miss Julia Swinburne. R.A. 1887.]

11½ × 18. Looking across the Rhine. The palace of the Grand Duke of Luxembourg on promontory in mid-distance, timber raft in F. Blue sky, with clouds.

Drawing made for one of the Swinburne family.

Bingen, from the Loch. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅝ × 12¼. Looking up stream to Bingen, and the bridge over the Nahe. Stormy clouds drifting over mountains. Chiefly body-colour, on 'stained' paper.

Bingen, looking into the Loch. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅝ × 12⅛. Looking down the Nahe. Ruined chapel on right. Sun setting over distant hills. Chiefly body-colour, on 'stained' paper.

Bingen Loch and the Mäusethurm. 1819. [Sir Reg. Hardy, Bart., ex Farnley Collection. R.A. 1889.]

7⅞ × 12¼. Mäusethurm in centre. Beyond, the river shut in by steep hills. Fleecy clouds in sky. Chiefly body-colour, on 'stained' paper.

Birds, Studies of. 1805–10. Signed (in most cases) "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall.]

Eighteen careful drawings, on white paper, without background, mostly of heads only:—Owl, Guinea-fowl, Moorhawk, Cuckoo, Hen and Cock Pheasant, Green Woodpecker, Dead Jay, Goldfinch perching, Redbreast, Head of Turkey, Partridge, Moor game, Head of Peacock (large), Woodcock, Heron, Dead Kingfisher, Cock.

Blackcock, Dead. Circa 1807. [J. E. Taylor, Esq. G.H. 1899. Ex Farnley Collection.]

10¼ × 9⅛. Given by Turner to Miss Fawkes (Mrs. Hotham).

Blanc, Mt. *See* **Aosta, Valley of,** and **Bonneville.**

Black Dwarf. Circa 1834. [Chr. 1895, Feetham.]

3¾ × 6. Rocky crags in centre. Silhouette of dwarf to left against rising moon. Two men in plaids and two dogs to right.

Engraved by J. C. Armytage, Scott's "Novels."

Blenheim, Oxfordshire. Circa 1831. [R. D. Holt, Esq., ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (Griffith).]

11⅜ × 18⅜. In F. meadows with hounds and horsemen. Palace on hill to left. Classic façade and trees to extreme right. Bridge and lake in mid-distance, and above a break in sky.

Engraved by W. Radclyffe, 1833, "England and Wales."

Blois, Château de. Circa 1831–32. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7½. Square castle fills centre of drawing. Religious procession on right. On left, a steep lane descends from the open area in F. Body-colour, on grey paper.

Engraved by R. Wallis, "Rivers of France," 1833–35. Also an etching by Ruskin.

LIST OF WATER-COLOUR DRAWINGS

Blois, from the Loire. Circa 1831–32. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7⅛. Parapetted bridge in F. left. Looking up the Loire to bridge, and to town on hill on left. Body-colour, on grey paper.
Engraved by R. Brandard, "Rivers of France," 1833–35.

Blois, The Bridge at: Fog clearing. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7¼. Town on right outlined in red. Bridge in front in gloom.

Bodiham Castle. Signed "J. M. W. Turner, 1817." [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]

15 × 22. Old low double bridge. Castle in centre. Evening sky.
Engraved by W. B. Cooke, "Views in Sussex" (unpublished plate).

Bolton Abbey, Wharfedale. Signed "J. M. W. Turner, R.A., P.P. 1809." [George Salting, Esq. G.H. 1899, (?) ex Farnley Collection. Grosvenor Place Exhibition, 1819.]

11 × 15½. Looking down over winding course of Wharfe. Abbey in mid-distance to right. Trees with autumn tints in F. right. Calm afternoon.
Engraved by E. Finden in "Literary Souvenir," 1826.

Bolton Abbey, Wharfedale. Circa 1809. Signed "J. M. W. Turner, R.A." [Fred. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 15. View from river bank below Abbey. Brown tree to right, but cliffs not seen.

Bolton Abbey, Wharfedale. Circa 1825. [James Orrock, Esq., ex Ruskin Collection. F.A.S. 1878.]

10⅞ × 15½. Ruins of Abbey on left behind stems of trees. Seated fisherman. River dark, with rocky walls on right.
Engraved by R. Wallis, 1827, "England and Wales."
Rocks and river etched by Ruskin, and mezzotinted by Th. Lupton for "Modern Painters."

Bonneville, Savoy. Probably 1802. [Rev. Stopford A. Brooke. G.H. 1899.]

12¼ × 18¾. Gnarled trees on left. Snowy mountains on horizon. Greyish-green predominant. Apparently a study from nature; white paper.
Cf. the small oil-picture, "Scene in the Apennines."

Bonneville, Savoy. Probably 1802. [Rev. W. MacGregor, ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]

12½ × 18¾. Mt. Blanc on extreme left, straight road running out of picture. Old keep on right. Original study.

Bonneville, Savoy. 1810–15. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886. Grosvenor Place Exhibition, 1819.]

11 × 15⅝. Girl and goats in F. by shallow river. Trees in mid-distance between bridge and white buildings. Range behind range of deep blue mountains.
Cf. *Liber*, No. 64 (Rawlinson), pub. 1816.

Bonneville, Savoy. Signed and dated "J. M. W. Turner, R.A. 1817." [Miss Julia Swinburne. R.A. 1887.]

11¾ × 17. Looking over a bridge down a straight road. Walls of castle in F. right. Centre F., girl leaning on bridge with basket. Valley to right, shut in by lofty mountains.
Engraved by Davies (2⅞ × 3⅝), "The Bijou," 1828.

Bookham (Great) Church, Surrey. Circa 1792. [Rev. E. S. Dewick. (?) Chr. 1833, Monro.]

9⅜ × 13⅜. "Turner" on a grave-stone.

Boppart. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅜ × 12½. River bank outside walls. In centre, under tower, gateway leading to town. Stormy, rainy sky, gleam of sunlight on town.
Chiefly body-colour, on 'stained' paper.

Borthwick Castle. ("Abbotsford Turners.") Circa 1816. [T. Brocklebank, Esq., ex Sir Walter Scott. R.A. 1886. G.H. 1899.]

6¼ × 9⅝. In F. a man in plaid leading two horses across a stream. Castle on hill in mid-distance. Stormy sky.
Engraved by H. Le Keux, 1819, "Prov. Antiq. of Scotland."

Boscastle. Circa 1823. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 8⅞. Looking out of the harbour from the west pier. A damaged schooner is being towed in. The east headland fills up the background. Squally sky.
Engraved by E. Goodall, 1825, "South Coast."

Boston. Circa 1833. [Chr. 1895, Feetham.]

11½ × 16⅜. Fishing boats to right moored beside old houses, others in centre of river. The tower of church rises over old bridge in centre, reflecting light back on to water. Faded in parts.
Engraved by T. Jeavons, 1835, "England and Wales."

Bow and Arrow Castle, Isle of Portland. Circa 1815. [G. R. Burnett, Esq. Chr. 1862, E. F. White; 1890, H. Burton. Cooke's Gallery, 1822 (J. C. Allen).]

6 × 9¾. Quarrymen at work on side of cliff. To right, fort and arched approach. Sea on left. Deep blue sky and distance.
Engraved by W. B. Cooke, 1817, "South Coast."

Bowes Tower. Circa 1831. [Moon's Gallery, 1833 (R. Cadell).]

Vignette. Large mill by stream. Cliffs behind, above which, on down-like slope, the square walls of tower.
Engraved by E. Webb, Scott's "Rokeby."

Brent, View on the. Circa 1820. [Alfred L. Wheeler, Esq. R.A. 1887.]

15⅞ × 27. River stretches away in broad reach to right. Meadows, with trees on either side. Woman with bundle on head on high bank, left, near clump of trees. Blue sky with clouds.

Brentburn Priory. *See* **Brinkburn.**

Bride of Lammermoor: Wolf's Hope. Circa 1834. [Ex Ruskin Collection. Chr. 1865, Williams; 1880, M. T. Shaw.]

3⅜ × 5¼. Looking down on little fishing port. Sun sinking over sea in stormy clouds to right. Horseman in F. left.
Engraved by J. H. Kernot, Scott's "Novels."

Bridge, The. 1840–45. [Ex Ruskin Collection. F.A.S. 1878.]

Bridge over wide river by large town. Rapid colour sketch over pencil outline.

Bridlington, Yorkshire. 1794–5. [V. and A. Museum. Lent by Trustees of Nat. Gal.]

7¾ × 10. Gateway to Priory. Careful tinted drawing. Faded.

Bridport. Circa 1818. [Bury Art Gallery. Wrigley Donation. Ex J. Pilkington, M. 1857. Cooke's Gallery, 1824 (Ch. Stokes).]

6 × 9¼. Heavy sea breaking on rocky coast. Brig towed along shore. Sunlight on distant headlands.
Engraved by W. B. Cooke, 1820, "South Coast."

Brienne. Circa 1832. [Ex Burnett and Murrieta Collections. Chr. 1873, Murrieta.]

3 × 6. Moon rising behind château to left. Road, with poplars, in right F. Scattered groups of soldiers marching over plain. Elaborate sky.
Engraved by W. Miller, Scott's "Life of Napoleon."

Brienz, Lake of. 1802–5. [Ex Ruskin Collection. Chr. 1869, Ruskin.]

Looking towards Interlaken. Lauterbrunnen valley on left.

Brienz, Lake of: Moonlight. 1805–10. Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall. Exhibited at Grosvenor Place, 1819.]

11 × 15½. Full moon rising among misty clouds over mountains at head of calm lake. Towers of Ringgenberg to left.

Brienz, Lake of: Ringgenberg Castle. Signed "J. M. W. Turner, R.A., p.p. 1809." [Chr. 1895, Kennedy. (?) ex Farnley Collection.]

10¾ × 15. Predominant green and gold. Broadly treated.

Brienz (?), Lake of. 1840–45. [V. and A. Museum. Vaughan Bequest, 1900.]

14½ × 21½. Lake enclosed by snowy peaks, full moon high up on left. Castle on hill in F. Rapid colour study.

Brighthelmstone. 1794-96. [V. and A. Museum, ex Heugh Collection. B.F.A.C. 1871.]

16⅝ × 21⅝. Beach with boats in F. On stern of boat, "Hope of Brighton."

Brighthelmstone. 1823–24. [Ex John Morley, of Clapton. Chr. 1896, Morley.]

6 × 9. Sailing boats rounding the head of new Chain Pier in squally sea. Dark clouds to left, and rainbow. The church on hill beyond parade backed by cumulus clouds.

The Chain Pier was opened in 1823.

Engraved by G. Cooke, 1825, "South Coast."

Brighton, near: Barque on Shore. 1830–40. [J. E. Taylor, Esq.]

5⅜ × 7⅞. Looking west to Chain Pier. Sketch on blue paper.

Brignall Church. Before 1820. [Ex Bale Collection. Cooke's Gallery, 1824 (J. Slegg). Destroyed by fire.]

Looking up wooded vale of Greta. Twilight. Boy climbing after kite.

Engraved by S. Rawle, 1821, Whitaker's "Richmondshire."

Brinkburn Priory, on the Coquet. Circa 1832. [Sir George Trevelyan, ex Gillott and Windus Collections. Chr. 1872, Gillott. Moon's Gallery, 1833 (G. Windus).]

11⅝ × 18⅛. Boy fishing in stream with low rocky banks. On left, steep wooded hill. Norman priory seen at head of valley on right.

Engraved by J. C. Varrall, 1834, "England and Wales."

Bristol: River Avon, from near Hot-wells. Circa 1791. [Sir Charles Robinson, C.B.]

6 × 9. Rocky cliffs in right F., with man sketching.

Bristol: River Avon, seen from cliffs below Clifton. Circa 1791. [W. G. Rawlinson, Esq. R.A. 1887.]

8⅜ × 11. Topsails of vessel seen above mouth of cave; boys climbing among rocks. Heavily and crudely coloured.

Bristol: Old Hot-wells House. Circa 1791. [Bristol Art Academy, ex Narraway family.]

Vessels ascending Avon, full sail. [See "Portfolio," 1880, p. 69.]

Bristol: St. Mary Redcliff. 1791–92. [Mr. Short, of Bristol (1880), ex Narraway family.]

11⅛ × 13⅜. The Chapel, S.W. view. Inscribed on back: "N.B. He has crooked legs. 1791 or 2."

[See "Portfolio," 1880, p. 69.]

Bristol; Stoke near. Seat of Sir H. Lippencote. 1791–92. [Herbert Thomas, Esq., Bristol (1880), ex Narraway family.]

11⅜ × 16. Carved porch of house in warm sunlight. Figures of Turner, young Narraway and Lippencote.

[See "Portfolio," 1880, p. 69.]

Browsholme Hall, Lancashire. Circa 1798. [M. 1857 (J. Munn).]

Sixteenth-century house standing amid lawn and woods.

Engraved by J. Basire, Whitaker's "History of Whalley."

Brüderburgen, above Boppart. 1819. [J. F. Schwann, Esq., ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

8⅜ × 12. Looking across the river from Salzig. The "Castles of the Two Brothers" catch the last rays of sun. Chiefly body colour, on 'stained' paper.

Brussels: Hôtel de Ville. 1831–33. [Ex Novar Collection. Chr. 1878, Munro.]

3¼ × 5⅜. (Vignette.)

Brussels. 1831–33. [Ex Novar Collection. Chr. 1877, Munro.]

3⅜ × 5½. St. Gudule on slope to left. Reapers in F. To right, pear-shaped trees.

Engraved by W. Miller, Scott's Prose Works, vol. 5.

Buckfastleigh Abbey, Devonshire. Circa 1826. [Ex Ruskin Collection. R.I. 1886. Chr. 1901, N.N. Moon's Gallery, 1833 (Griffith).]

10⅜ × 15⅜. Looking down over an open valley. Below, the stream enters a gorge. The heights of Dartmoor beyond. The Abbey in sunlight in distance. F. occupied by tops of trees, with boys nutting. Prevalent greenish yellow colouring. Cloudless morning.

Engraved by R. Wallis, 1828, "England and Wales." Also 1827 by same engraver in "Literary Souvenir" (3 × 4).

Buildwas Abbey, Shropshire. Circa 1800. [Man. Whit. Inst.]

18 × 11. Cottage and cows seen through arch.

Buildwas Abbey. [Chr. 1862, Langton.]

7½ × 12.

Buset, Pont de. Probably 1828. [G. Harland Peek, Esq., ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]

5⅛ × 7½. Mountain study. Bridge in sunshine. Body colour on grey paper.

"Pont de Buset" written in corner. Probably in Dauphiné or Savoy. Colour changed in places.

Byland Abbey. 1794–96. [Agnew's Gallery, 1891. Chr. 1887, Leech.]

18¾ × 12⅝. Brown, architectural.

Cader Idris. 1798–1800. [Mrs. W. Pitt-Miller. R.A. 1889. G.H. 1899. Ex Sir John Dean Paul.]

23 × 31½. The mountain faintly seen in distance through mist, a pool of water in F. Herd of cattle by stream. In mid-distance a reach of river with gleam from morning sky.

Cader Idris. 1798–1800. [W. G. Rawlinson, Esq.]

24 × 30½. Similar to Mrs. Pitt-Miller's drawing, but varnished.

In a sketch book at the Nat. Gallery is a trial sketch for these drawings in body-colour.

Caerlaverock Castle, Dumfries. Circa 1831. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (R. Cadell).]

3¼ × 5⅜. High walled fortress standing in water in flat country, lit by evening sun. Moon rising left.

Engraved by E. Goodall, 1833, Scott's "Minstrelsy of the Scottish Border."

LIST OF WATER-COLOUR DRAWINGS

Calais Harbour. Circa 1834. [J. E. Taylor, Esq.]

Vignette. Night view from harbour, with steamboat. The lighthouse in centre, the church tower behind.

Engraved by J. Horsburgh, Scott's "Tales of a Grandfather."

Cambridge: Clare Hall. Circa 1793–4. [Alfred A. DePass, Esq. G.H. 1899.]

8¾ × 10½. College buildings seen in sunlight across Cam. Classical bridge in centre mid-distance, and trees to right.

Aquatint by H. Reeve, coloured by hand. Published 1807.

Cambridge: King's College Chapel. [Chr. 1873, Murrieta.]

12¼ × 9¼.

Mr. Naylor has an early drawing of King's College; a drawing of same subject was in the R.A. 1795, and another or the same in Turner's Studio, 1809.

Canal, near Leeds. Circa 1800. [Mrs. Newall.]

10 × 15. Barge at entrance to tunnel of canal, figures by stone quay to left. Low-toned sketch with much warm brown and pen outline.

Canterbury: St. Augustine's Gate. (?) R.A. 1793. Signed "W. Turner." [Ex Sir W. Tite. B.F.A.C. 1871. R.A. 1873. Chr. 1874, Tite.]

20½ × 16.

Canterbury: West Gate. 1793–4. Signed "Turner." [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1887.]

11 × 8. Tower in centre. Carrier driving across bridge over moat to right.

Canterbury: Christchurch (?) Gate. Circa 1793. [Cambridge, Fitz. Mus. Ruskin Donation.]

10⅜ × 10¼. Old gate, with houses on either side. "Characteristic of first architectural studies."

Canterbury Cathedral. Signed and dated, "Turner, 1793." [Man. Whit. Inst. Taylor Donation. R.A. 1887.]

20⅛ × 14⅜. S.E. angle of Cathedral. A cart drawn by two horses in front. Blue sky with clouds.

(Probably the "St. Anselm's Chapel" of R.A. 1794. Monro Sale, 1833.)

Carew Castle, Pembrokeshire. Circa 1832. [Mrs. Ruston, ex Kennedy and Heugh Collections. M. 1857. Chr. 1874, Heugh; 1886, Addington. Moon's Gallery, 1833 (C. Heath).]

11⅜ × 18. Calm shallow water, cattle wading on left and standing under trees to right. Castle in centre mid-distance. Cirrus and cumulus clouds lit by rays from above. Much faded.

Engraved by W. Miller, 1834, "England and Wales."

Carisbrooke Castle. Circa 1828. [J. E. Taylor, Esq., ex Ruskin and Windus Collections. Moon's Gallery, 1833 (G. Windus).]

11¼ × 17. Men and ladies on horseback crossing bridge leading to Gothic gateway. Castle wall occupies right of drawing. Storm and rainbow to left.

Engraved by C. Westwood, 1830, "England and Wales."

Carlisle. Circa 1831. [Ex C. Langton, Esq., Liverpool. Chr. 1862, Flint; 1901, Langton. Moon's Gallery, 1833 (R. Cadell).]

3⅛ × 5⅜. View from wooded hillside over plain and double bridge. To left, Castle and houses in sunshine, and rainbow above. Changed and faded in parts.

Engraved by E. Goodall, 1833, for Scott's "Minstrelsy of Scottish Border."

Carnarvon Castle. 1799–1800. Signed "Turner." Probably R.A. 1799 or 1800. [Mrs. Thwaites. R.A. 1887.]

22⅛ × 32⅛. On right, Castle rising from water, solemnly relieved against pale sky; boats moored beneath the walls. Two larger vessels at anchor opposite. Sinking sun reflected in water.

In a sketch-book in the National Gallery are several trial sketches for this drawing.

Carnarvon Castle. Circa 1833. [R. E. Tatham, Esq., ex Ruskin and Novar Collections. F.A.S. 1878. Chr. 1877, Munro.]

11 × 16½. Castle in centre mid-distance, relieved against yellow afterglow in sky. Crescent moon to left. Girls bathing from boat in F.

Engraved by W. Radclyffe, 1835, "England and Wales."

Caserta: Roman Aqueduct. 1792–3. [W. G. Rawlinson, Esq., ex Percy Collection.]

13 × 17. Grey with a little bluish tint in distance. Probably copied from a drawing by Cozens.

Cassiobury (?). 1795–97. [Man. Whit. Inst. Taylor Donation.]

12 × 16½. Late Gothic mansion, front view (called "Canonbury" in Catalogue).

Cassiobury. Circa 1798. Signed "W. Turner." [Mrs. Worthington, Sale Lodge.]

12 × 16½. Small stream in F., ladies standing by opposite bank. West window of chapel partly hidden by fir-tree.

Cassiobury. Circa 1800. [Mrs. Worthington, Sale Lodge.]

13½ × 18. Looking across calm water to façade of house in evening light. Trees at back.

Cassiobury Park. 1796–98. [Mrs. Worthington, Sale Lodge.]

10 × 15. Old spreading oak and deer. House in distance on right. Faded.

Cassiobury — North-west View. [C. Morland Agnew, Esq., ex Lord Essex. Chr. 1892, Bolckow.]

18 × 28. Hounds and huntsmen on road leading to stable on left. The house seen across the park.

Aquatint by Hill, made for Lord Essex.

Two other drawings of Cassiobury aquatinted by Hill have not been traced:—

1. "Great Cloister." Drawing-room, with books and flowers (ex Windus Collection).

2. S.W. angle (upright). Window of chapel. Peacocks and dogs.

Drawings of Cassiobury were sold at the Heugh, Pooley, Quilter and Bolckow sales.

Catherine's Hill, St. *See* **Guildford.**

Castle and Old Houses. Circa 1794. [British Museum. Henderson Bequest.]

8 × 12. Old timber house on right, backed by ruins of castle. On rough Girtin-like paper. Faded in parts.

Cenis, Mont: Snowstorm. 1820. Inscribed in F., "Passage of Mt. Cenis, Jan. 15, 1820. J. M. W. Turner." [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]

11 × 15⅛. Scene at summit. Diligence with scared horses turned round in traces. Central oval mass of light, against which the Hospice is relieved.

Engraved by S. Fisher, 1833.

Cenis, Mont. *See* **Snowdrift on Alpine Pass.**

Cephalonia. (From a sketch by W. Page.) 1825–30.

3⅞ × 5⅛. View over calm strait. Long wooden bridge to mainland in mid-distance. Palm tree in right F.

Engraved by E. Finden. Finden's "Illustrations to Byron," 1833.

Chamonix. Circa 1793. [Herbert Horne, Esq.]

9 × 14⅜. "Between Chamonix and Martinach." Aiguilles rising over snow fields to left. Grey and blue wash. Copied from a drawing by Cozens (made in 1776), also in Mr. Horne's possession.

Chamonix: Glacier des Bossons. Probably 1802. [Sir Hickman Bacon, Bart., ex Ruskin Collection. F.A.S. 1878.]

12 × 18⅞. Looking up to Aiguille du Midi. Loose tumbled blocks of moraine, and distorted bent trees. Chalky-white body-colour on *séracs* of glacier. "Fierce fresh sketch."

Chamonix; Glacier des Bossons. 1805–10. [Ex Levy and Greenwood Collections. Chr. 1876, Levy.]

9 × 13.

Chamonix; Mer de Glace, and Source of Arveyron. (?) R.A. 1803 (apparently not dated). [F. H. Fawkes, Esq., Farnley Hall.]

27 × 40. Three battered firs on left. The gleaming glacier stretches across mid-distance. Wild mountain background. The valley of Chamonix far below on left. Snake in centre F.

Chamonix; looking down the Valley. 1805–10. Signed "J. M. W. Turner, R.A. 1809" (last figure uncertain). [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15⅛. Dead and stunted larches among rocks in F. The valley on right. Mass of snowy mountains above to left.

Chamonix: Blair's Hut on the Montanvert and Mer de Glace. 1805–9. [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15. The whole F. occupied by glacier with blue jagged *séracs*. Pine-clad hill on left, with white hut. Aiguilles on right. Faded.

Chamonix: Mer de Glace. 1805–1810. [Humphrey Roberts, Esq., ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 13⅛. Goats feeding by shattered pines in F., behind which a long line of glacier creeps down from right to left. Wind-swept cumulus clouds.

Chamonix: Source of the Arveyron. 1805–10. Signed "J. M. W. Turner, R.A." [Turner House, Penarth, Pyke Thompson Bequest. Ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15⅛. The ice-cave of the Glacier des Bois in left corner. Glacier partly hidden by rocks in F. Aiguille du Dru rises in distance.
Cf. *Liber*, No. 60 (Rawlinson), pub. 1816.

Chamonix: Source of the Arveyron. 1805–10. [Ex Heugh and Dillon Collections. Chr. 1869, Dillon; 1874, Heugh.]

8¾ × 12½. Cf. *Liber*, No. 60, pub. 1816 (Rawlinson).

Chaplet, The. Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Scene in Magic Temple. Priest crowning woman with chaplet.
Engraved by E. Goodall for Moore's "Epicurean."

Chatham, from Fort Pitt. Circa 1830. [G. Gurney, Esq. R.A. 1899. Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (J. H. Maw).]

11 × 17⅞. Looking up the Medway, Chatham in mid-distance to right. Sentry and drummer in F. Rays from setting sun on left.
Engraved by W. Miller, 1832, "England and Wales."

Chepstow Castle. Circa 1793. [Ex Leaf Collection. Intern. Exhib. 1862. Chr. 1833, Dr. Monro; 1875, W. Leaf; 1890, Sir J. Heron.]

16½ × 12½. Engraved by Storer, "Itinerant," 1794.

Chepstow Castle. Circa 1797–98. [Agnew's Gallery, 1902; ex Sir Charles Robinson, C.B.]

21 × 31. Looking over the Castle from a height above the Wye, to estuary of the Severn. Distance and sky unfinished. Faded. *See also under* "Severn" and "Wye."

Chester: Distant View. Before 1810. [Hogarth's Gallery, 18—.]

Trees in F. to right; looking down over wide plain, to town in distance to left.
Engraved by W. Byrne, "Britannia Depicta," 1810.

Chester Castle. Before 1810.

Castle and old houses rise steeply from river. Shipping by wharf to left.
Engraved by W. Byrne, "Britannia Depicta," 1810.

Chiavenna, Near. 1792–3. [Turner House, Penarth, Pyke Thompson Bequest. Ex Sackville-Bale Collection. Chr. 1881.]

9½ × 15. Flat land round head of Lago di Mezzola, surrounded by mountains. Grey drawing in style of Cozens.

Chickens, Children Feeding. *See* **Cottage Steps.**

Chiefswood Cottage, Mr. Lockhart's Residence at Abbotsford. 1831–33. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

Vignette. Brooklet in F., and glade leading to cottage. Under tree to left a desk and a chair.
Engraved by W. Miller, 1835, for Scott's "Poetical Works."

Chillon, Castle of. Circa 1809. Signed "J. M. W. Turner, R.A." [Miss Julia Swinburne. R.A. 1887.]

11 × 15⅝. Looking across lake, Castle on left under mountains. In F. figures loading boats. Houses on right. (Antwerp blue darkened in places.)

Christchurch, Hants. Circa 1794. [Sir Donald Currie, G.C.M.G.]

Careful architectural drawing of exterior of church in grey wash.

Chryses on the Seashore. R.A. 1811. [Mrs. Ashton. G.H. 1899, ex R. Bevan, Esq. R.A. 1886. B.F.A.C. 1871. Chr. 1891, Bevan.]

26 × 39⅝. Chryses on the sea-shore worshipping the rising sun. The Greek ships in the distance. Arched rock to right.
Cf. *Liber*, No. 73, "Glaucus and Scylla."

Clairmont and Mauves, between. On the Loire. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7⅛. Three steep bluffs rise from the river on left, smoke from burning weeds along top, lit by slanting rays from left. Body-colour, on grey paper.
Engraved by W. Miller, "Rivers of France," 1833-35.

Classical Vignette. 1835–40. [V. and A. Museum. Jones Bequest.]

Steps of temple on left, tall trees on right. View over plain and sunlit buildings.

Clifton. *See* **Bristol.**

Clitheroe. Circa 1798.

Eadsford Bridge to left, backed by trees, above which rise hills with the church and castle.
Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")

Cloud, St. Circa 1833. [Cambridge, Fitz. Mus. Ruskin Donation, 1861].

3⅜ × 5⅝. Pleasure-boats on the Seine in F., with clumps of trees on banks. Beyond, the château on wooded coteaux.
Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."

Clovelly Bay. Circa 1822 or earlier. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

5⅜ × 8⅞. Looking W. to Clovelly along rocky coast, Lundy Island on horizon to right. Pack mules with fish.
Engraved by W. Miller, 1824, "South Coast."

LIST OF WATER-COLOUR DRAWINGS

Cluses, Valley of: L'Aiguillette. 1802. [Ex Ruskin Collection. F.A.S. 1878.]

Upright. Looking up a side valley from the valley of the Arve. Study for the finished drawing.

Cluses, Valley of: L'Aiguillette. 1804–6. [Ex Ruskin Collection. F.A.S. 1878.]

Upright. Small bridge over entrance to gorge, sheep coming down to water; higher up a cottage, and above woods and cliff. An isolated crag in the centre.

Clyde, Falls of the. Circa 1801. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

16¼ × 20⅝. In centre, river descends in two leaps, the lower one broken by a rock. High rocks on either side. Rough river-bed in F. in shadow.

"Mellow greys and full-toned browns."

Clyde, Falls of the. Noon. R.A. 1802. [Robert D. Holt, Esq., ex Leech Collection. Glasgow, 1901. G.H. 1899. R.A. 1889. Chr. 1887, Leech.]

28⅜ × 41. In the centre the double Falls. Below, the water rushes out from hidden basin among rocks in right corner. On left, five women preparing to bathe.

A sketch inscribed "Stonebyre Fall, 1798," with two smaller sketches at back, one resembling the subject of this drawing, is described in W. Ward's Catalogue, No. 1.

Cf. *Liber*, No. 18 (Rawlinson), 1809.

Clyde, Falls of the. Circa 1802–1804. [Sir Donald Currie, G.C.M.G.]

Large drawing. The Falls occupy centre of composition. Some large figures of boys in F. Low rocky banks right and left. A little blue left in sky and in falling water, otherwise very foxy.

Coast Scene. Ruins of a Castle. Circa 1793. [Ven. Archdeacon Burney. R.A. 1887.]

8¾ × 12½. Ruined castle on cliff, to right. Beach at low water. Bank of clouds in distance.

Coblenz, The Moselle Bridge. 1819. [Rev. W. Macgregor, ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12¼. Bridge stretches across drawing, women washing by river. Beyond, the town and Ehrenbreitstein. Overcast sky. Chiefly body-colour, on 'stained' paper.'

Coblenz, The Quay at. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12¼. Ehrenbreitstein in centre, with heavy clouds rising behind. Cloud of smoke rising over the town below. Evening sky. Chiefly body-colour, on 'stained' paper.

Coblenz. 1842. [J. F. Haworth, Esq., ex Ruskin Collection. F.A.S. 1878.]

12 × 18. Old bridge over the Moselle, Ehrenbreitstein in last glow of sunset. Boats on calm river. (Sketch now in National Gallery.)

Drawing made for Mr. Ruskin. See "Epilogue" to Notes, F.A.S. 1878.

Colchester Castle. Circa 1825. [W. Lockett Agnew, Esq., ex Miss James. R.A. 1891. Chr. 1891, James. Moon's Gallery, 1833 (J. H. Maw).]

11 × 16. Looking across water toward the Castle. In F. boys chasing a hare. Sun declining on left, reflected in water.

Engraved by R. Wallis, 1827, "England and Wales."

Cologne. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890.]

7⅜ × 12. Cathedral in mid-distance. On left a tower with battlemented walls. Boats on river. Evening sky. Body-colour, on 'stained' paper.

Cologne · Rhine Gate. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7¾ × 12. On right a crowded quay, near it boats with sails set. Beyond, houses and towers of town. Evening sky, with fleecy clouds. Chiefly body-colour, on 'stained' paper.

Cologne, from the River. Signed "J. M. W. Turner, 1820." [Abel Buckley, Esq., ex Windus Collection. R.A. 1887. Glasgow, 1901.]

12⅜ × 17½. Looking down the Rhine toward the Cathedral. On left boys bathing. Numerous boats. Towers of city wall on left. Sunset sky.

Engraved by E. Goodall, "Turner Gallery."

Cologne. Circa 1830. [T. F. Blackwell, Esq. Chr. 1887, Leech.]

Vignette. Tower of St. Martin's in centre, masking part of Cathedral. Shipping on river. Faded.

Engraved by E. Finden for Moore's "Life of Byron."

Colonna, Cape. Temple of Minerva, at Sunium. Circa 1820. [Charles Woodd, Esq. M. 1857. R.A. 1887.]

15 × 23. Temple on promontory to right. Moon reflected on sea to left. Two jackals in F.

Large engraving by J. T. Willmore, 1854. (15 × 23.)

Colonna, Cape. Temple of Minerva, at Sunium. (From sketch by Allason.) 1820–24. [Ex Munro and Gurney Collections. Chr. 1877, Munro; 1883, Gurney.]

Large vignette. Moon through cloudy sky, reflected in calm bay on right. Temple on low eminence in centre; seated Turks smoking in F. Very blue drawing.

Engraved by E. Finden for Murray's "Byron," 1825. Childe Harold, Canto II.

Combe Martin. 1820–24. [Oxford Un. Gal. Ruskin Donation.]

5¾ × 9. Looking west along coast. In centre an old lime-kiln, near the shore; an old house on the cliff above. Boats and pack-horses.

Engraved by W. Miller, 1825, "South Coast."

Como, Lake of. 1792–3. [Ex Sackville Bale Collection. Chr. 1881.]

9¾ × 15. Three grey drawings, in style of Cozens. One of them—the Villa Giulia (9¾ × 14).

Como, Lake of. 1830–35. [Nat. Gal. of Scotland Vaughan Bequest, 1900. B.F.A.C. 1871.]

5½ × 7⅞. Looking toward Lecco from a rocky knoll. Rosy-grey sky shot with gold. Body-colour, on blue-grey paper.

Coniston Fells. Circa 1798. [Horatio Micholls, Esq. G.H. 1899.]

10 × 14⅜. Torrent on left, with birch trees. Moors and mountain background. Low-toned drawing. Similar in composition to the oil picture in the Turner Collection.

Coniston Fells. Circa 1800. [Man. Whit. Inst. Taylor Donation. R.A. 1892.]

9¼ × 16. Open moorland. Early dawn. Sign-post on left. Grey-green sketch.

Coniston "Old Man." Circa 1797. [Ex Ruskin Collection. F.A.S. 1900.]

First sketch for the oil picture (R.A. 1798). On the back drawing of lions for a coat-of-arms.

Coniston Water. 1810–15. [Admiral Fawkes, ex Farnley Hall Collection.]

19 × 26. Plain white house to left. Looking across lake on right to mountains. Much body-colour. Mr. Walter Fawkes often stayed here.

Coniston Water. Circa 1815. [Fred. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

20 × 23¾. Looking north from near head of lake. Body-colour, on grey paper. Colour changed in places.

Constance (?). 1835–40. [R. M. Brocklebank, Esq. G.H. 1899.]

11½ × 18¾. Town in mid-distance; looking across water to steep ascent crowned by castle. Highly-finished, bright drawing (apparently a view of Schaffhausen).

Constance. 1842. [J. Irvine Smith, Esq., ex Ruskin Collection. F.A.S. 1878.]

12 × 18. Looking east over calm river. Sun rising over dark turrets and pale blue lake.

See Epilogue to Ruskin's F.A.S. Notes, 1878. No. 8 of the ten drawings of 1842.

Constantinople, St. Sophia. 1825–30. [Ex Gaskell Collection. Chr. 1874, Farnworth.]

8 × 11. Dome rises in centre in last gleam of evening. Full moon rising in dark blue sky. Turkish cavalry in F.

Engraved by E. Finden for Murray's "Byron."

Conway Castle. 1798–1800. Signed "W. Turner." [A. M. Blake, Esq. R.A. 1889.]

16½ × 24⅝. Castle in mid-distance on rocky point. Rough sea in right F. breaking on beach, with rocks above. Stormy sky.

Conway Castle. Circa 1800. [Humphrey Roberts, Esq.]

15⅝ × 24. Beneath the Castle in centre a long low bridge over shallow water. To right the estuary, with hills beyond. Showery sky.

Conway Castle. Circa 1802. [Mrs. Ashton.]

16⅛ × 24⅛. Small bridge over inlet from sea, above which rises the Castle in centre mid-distance. Sky filled with rolling masses of cumulus.

Corfe Castle. Circa 1793. [V. and A. Museum. W. Smith Bequest, 1876.]

8¾ × 11¼. Ruins on right. Gateway to left in mid-distance.

Corfe Castle. Circa 1812. [Humphrey Roberts, Esq. Chr. 1890, Heron.]

5⅞ × 8¾. Conical hill with keep and walls of Castle fills nearly whole composition. Arched viaduct leading up to gate on right. Women drying linen. The whole in warm evening light against blue sky.

Engraved by G. Cooke for "South Coast," 1814.

Corinth from the Acropolis. (From a drawing by W. Page.) Circa 1830. [Ex Novar Collection. Chr. 1877, Munro; 1883, W. Lee.]

Vignette. Looking over town and calm strait to mountains beyond. Column or minaret to left, to right of which is the Doric Temple.

Engraved by E. Finden, Murray's "Byron." 12mo ed.

Corinth: Cenchrea. (After a drawing by R. Cockerell.) Circa 1832–34. [Ex Ruskin Collection. F.A.S. 1878.]

Boats and figures in Albanian costume in small harbour in F. Above, white houses and tents. In centre rises the Acropolis, the outline broken by a big lateen sail.

Engraved by E. Finden for Finden's "Bible."

Corsica: Sunset. [Chr. 1887, Leech.]

5½ × 7½.

Coruisk, Loch. Circa 1831. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

3½ × 5⅜. Wild range of rocky pinnacles separates a deep loch on right from an arm of Loch Scavaig on left. Stormy sky, with cumulus clouds.

Engraved by H. Le Keux, 1834, for Scott's "Lord of the Isles."

Woodcut of crags in Ruskin's "Modern Painters," Vol. IV.

Cottage Steps. Children feeding Chickens. R.A. 1811. Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall. In Turner's Studio, 1809.]

Children seated on steps, cottage on right. Hen and chickens feeding in F.

Coventry. Circa 1832. [C. W. Lea, Esq., Worcester, ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).]

11½ × 17½. Town and spires in sunshine; wind-swept storm clouds to right. Coach on road to right in F. Meadow banks with cattle to left.

Engraved by S. Fisher, 1834, "England and Wales."

Cowes, West. Circa 1828. [E. Atkinson, Esq., ex W. Leech, Esq. G.H. 1899. R.A. 1886. M. 1857. Chr. 1887, W. Leech. Moon's Gallery, 1833 (T. Tomkinson).]

11¼ × 16½. Town in mid-distance, men-of-war at anchor. Sun setting. Calm water and reflections.

Engraved by R. Wallis, "England and Wales," 1830.

Also a chromolithograph.

Craigmillar Castle. 1831–33. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Moon rising to left over ruined castle. Two lads lying under stump of tree in F.

Engraved by W. Miller, 1835, for Scott's "Tales of a Grandfather."

Criccieth Castle, Carnarvonshire. Circa 1835. Signed "J. M. W. Turner." [William Newall, Esq., ex Novar Collection. G.H. 1899. Chr. 1877, Munro; 1889, Col. Holdsworth.]

11½ × 16⅝. Castle in mid-distance on steep rock, over which sea is dashing. Men collecting wreckage from waves. Clouded sky breaking to right. Two men on horseback in F.

Engraved by S. Fisher, 1837, "England and Wales."

Crichton Castle ("Abbotsford Turners"). Circa 1816. [Th. Brocklebank, Esq., ex Sir Walter Scott. R.A. 1886. G.H. 1899.]

6¾ × 9¾. A castle on a height in mid-distance. Shepherd looking down into a misty valley.

Engraved by G. Cooke, 1819, "Prov. Antiq. of Scotland."

Crook of Lune. Circa 1818. [Rev. W. Macgregor, ex Mr. C. Orme, of "Longmans." R.A. 1886. G.H. 1899. Chr. 1884, Orme.]

11½ × 16⅜. Looking toward Hornby Castle; river winding through open landscape, and crossed by bridge in mid-distance, forms a "crook" round a projecting spur. Silvery sunlight from sky.

Engraved by J. Archer, 1821, Whitaker's "History of Lonsdale."

Cross in Village Street. 1794–95. [Oldham Art Gallery. Charles Lees Donation.]

9 × 6½. Tall shaft of cross, milkmaid to left. Pale greenish-grey and blue drawing.

Crowhurst Park, Pevensey Bay from. Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller of Rosehill.]

15 × 22. Upland down, with group of birches. Looking over Vale of Pevensey to Beachy Head. Wheelbarrow and sheep in F.

Engraved by W. B. Cooke, 1819, "Views in Sussex."

Cuckoo, Study of. 1805–10. [Rev. W. Kingsley.]

12 × 15. Vignette drawing of young cuckoo and mother-bird. Probably made at Farnley.

Dartmoor. Source of the Tamar and Torridge. Circa 1812. [Holbrook Gaskell, Esq. R.A. 1886. Chr. 1874, J. Heugh.]

7⅜ × 12¾. A small stream seen winding away on left. Pack-

LIST OF WATER-COLOUR DRAWINGS

horses and donkey on a road by right. Men burning weeds on hill beyond. Olive and silvery tones. Evening.
Engraved by W. B. Cooke, 1816, "Rivers of Devon." (Unpublished.)

Dartmouth. Before 1814. [Ex J. Morley of Clapton. Chr. 1896, Morley. Cooke's Gallery, 1822 (C. Stokes).]

5⅜ × 8⅞. Calm evening, looking down creek to sea. Landing stores and kegs in F. Above, to left, the gate and houses of Kingswear.
Engraved by W. B. Cooke, 1815, "South Coast."

Dartmouth Cove. 1820–25. [Holbrook Gaskell, Esq. R.A. 1886. M. 1857. Chr. 1874, J. Heugh. Moon's Gallery, 1833 (G. Windus).]

11 × 15⅝. Looking down from a height on to the cove. Sailors merrymaking in F. Sunny afternoon.
Engraved by W. R. Smith, 1827, "England and Wales."

Dawn after Wreck. Circa 1841. [Rev. W. Kingsley. R.A. 1892.]

9⅜ × 14. Seashore. A dog howling in the F. A tangled net by water on right.
Etched by Ruskin for a proposed work on "The Sea," the plate afterwards scraped by Lupton.

Dead Sea. After a drawing by the Rev. R. Masters. 1832–34. [Ex G. W. Moss (Leeds, 1868) and Heugh Collections. Chr. 1900, Moss.]

5 × 8. Looking down over a wide plain, the Dead Sea on right. Evening sky over the mountains beyond.
Engraved by E. Finden for Finden's "Bible."

Deal. Circa 1825. [Ex Leyland Collection. Chr. 1872, Leyland.]

6¼ × 9½. Squall approaching. Confused mass of shipping in rough sea to left. On shore, masts with flag signals.
Engraved in mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

Deal. Circa 1824. [Horatio Micholls, Esq. G.H. 1899.]

5½ × 9½. Steep beach and rough sea. Old houses and flag-signal left and centre. A long "whip of lightning" extends across sky from black clouds on right.
Engraved by W. Radclyffe, 1826, "South Coast."

Dee, on the: River Scene. Very early. Signed "Turner." [Ex Sir William Drake. B.F.A.C. 1871.]

5⅜ × 8⅜. From the collection of the Rev. Mr. Nixen, one of Turner's earliest patrons.

Denbigh Castle. Circa 1793. [Herbert Horne, Esq.]

7 × 8⅜. Ruined tower with Gothic archway to left. Delicate greyish blue and green, with strong blue sky.

Derwentwater, or "Keswick Lake." Circa 1835. [J. E. Taylor, Esq., ex Ruskin Collection. G.H. 1899. R.A. 1886. B.F.A.C. 1871.]

10¾ × 17. Calm blue lake broadens out to right. Some figures about to embark in boat. Late afternoon, rain clearing off. Lodore Falls in mid-distance. Rainbow reflected in lake, as a white band.
Engraved by W. Radclyffe, 1837, "England and Wales."

Derwentwater. *See* **Skiddaw.**

Devil's Bridge. *See* **St. Gothard.**

Devonport. *See* **Plymouth.**

Dinant. 1830–35. [Ex Ruskin Collection. F.A.S. 1878.]

5¼ × 7¼. Fort on rock above the Meuse. Body-colour, on blue paper.

Dinant: Roches à Bayard. 1830–35. [J. E. Taylor, Esq.]

5 × 7¼. White pinnacles and cliffs to right. Cottage by Meuse and road in front. Body-colour, on blue paper.

Donat's Castle, St., Glamorganshire. R.A. 1801. [Mrs. Ashton. M. 1857.]

23 × 33½. Pool with cattle to left. Donkey standing under tree to right. Castle relieved against warm evening sky in distance centre. Blues gone in parts.
Lithograph by Gance, 1852.

Donnington Castle. Before 1805. [Rev. T. Case, Oxford.]

From the road between E. Ilsley and Newbury.
Engraved by W. and L. Byrne, "Britannia Depicta," 1805.

Dora Baltea, Valley of, above Ivrea. 1803–5. [Ex Ruskin Collection. F.A.S. 1878.]

Ruins of old bridge. Conventional classical treatment. (Sometimes called Narni.)

Dove, Dead. 1805–10. [F. H. Fawkes, Esq., Farnley Hall.]

7 × 11. On white paper, without background.

Dover Mail. Circa 1788. [Ex Ruskin Collection. F.A.S. 1878.]

Dover. Circa 1792. [W. G. Rawlinson, Esq.]

9½ × 11½. Shipping and old houses. Grey, with a little blue.

Dover. Circa 1792. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

1. Shakespeare's Cliff. 8 × 10⅝.
2. Harbour. 9 × 13½.
3. Old Dover Harbour. 8⅞ × 11⅛.

Indian ink, with a little blue.

Dover: Old Harbour. Circa 1792. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1887.]

8 × 11. Houses coming down to water's edge. Shipping. Indian ink and indigo.

Dover: Old Harbour. Circa 1792. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Percy Collection. R.A. 1887.]

10⅜ × 8⅛. Small craft with tall masts in front. Further off the town beneath Castle Cliff. Pencil and wash in faint greys and blues.

Dover: Coast and Harbour. Circa 1792. [British Museum. Henderson Bequest.]

1. 7 × 10⅛. Old wooden pier from the sea, Castle Cliff rising behind.
2. 8 × 11⅛. Inner Harbour, backed by old houses, large barge in centre.
3. 8 × 10. Old wharf in Inner Harbour.
4. 8 × 10. Boats lying by side of old wharf.

All stated to be "After John Henderson, Sen."

Dover, Near. Circa 1792. [Man. Whit. Inst. Taylor Donation.]

8½ × 12½. Grey drawing.

Dover, Cliffs at. Circa 1792. [Man. Whit. Inst. Taylor Donation.]

6 × 15. Blue and grey drawing.

Dover Beach, with Shipping. Circa 1793. [Sir J. C. Robinson, C.B. G.H. 1899. Ex Percy Collection.]

5 × 9⅜. Stern of fishing smack, under repairs, to right. Sea to left, with distant view of Shakespeare's Cliff.

Dover Beach. Circa 1795. [Sir J. C. Robinson, C.B.]

7 × 10. Breaking up an old hulk. Shakespeare's Cliff behind.

Dover Castle from the Sea. Signed "J. M. W. Turner, 1822." [Mrs. Kimball, of Boston, ex Avery, Chapman and Dillon Collections. Cooke's Exhibition, 1823. ("Drawn Dec. 1822.")]

16½ × 24. Fishing boats on left sailing into harbour. On right crowded steamer arriving. Castle in sunlight. Storm approaching from left.

Engraved by J. T. Willmore, 1851.

Companion to the large Folkestone.

Dover, from Shakespeare's Cliff. Circa 1824. [F. Nettlefold, Esq. R.I. 1886.]

5⅞ × 9. Hay waggon crossing main ditch of fort. Looking down on lower cliffs. Castle Cliffs in sunlight in centre.

Engraved G. Cooke, 1826, "South Coast."

Dover, Straits of. Circa 1826. Signed "J. M. W. Turner" in right corner. [Ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]

Rough sea, fishing boats tacking. Cliffs in bright sunshine. Storm to left.

Engraved by W. Miller, 1828, "England and Wales."

Dover: Shakespeare's Cliff. 1835–40. [J. W. Bacon, Esq. Chr. 1895, Huth.]

7⅛ × 9⅛. Rapid sketch. Stormy sea and sky, black and pale green. Sun on cliff.

Drachenfels, from near Rhöndorf. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

9⅛ × 11⅞. In F. a bridge crossing a stream, and figures by cross on left. The Castle Cliff in centre. Evening sky. Chiefly body-colour, on 'stained' paper.

Drachenfels, from the left Bank. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅛ × 11⅞. A road with parapet, high above the Rhine, with a coach and a figure on horseback. Across the river the Drachenfels and the Seven Mountains. Chiefly body-colour, on 'stained' paper.

Drachenfels. 1820–24. [Ex Sir W. Cunliffe Brooks, Bart. Phillips, 1901.]

3⅝ × 5¼. The Rock in centre across the river. Full moon rising to right, over island of Nonnenwerth. Horses towing boats in F.

Engraved by W. Finden, Murray's "Byron," 1825. "Childe Harold," Canto IV.

Dryburgh Abbey. Circa 1831.

Abbey among woods in centre of wide *haugh*, inside flat bend of river. Hills beyond.

Engraved by W. Miller, 1833, Scott's poetical works.

Dudley Castle. Circa 1831. [Ex Ruskin Collection, F.A.S. 1878. Moon's Gallery, 1833 (C. Heath).]

Canal with barges in gloom. Glare from furnaces on right. Town and Castle in background, lit by last rays of evening. Crescent moon reflected in water. Sky hastily washed in.

Engraved by R. Wallis, 1833, "England and Wales."

Dumbarton Castle. 1831–33. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Gibraltar-like rock. Moon rising to right. Pier on river below. Minutely finished.

Engraved by W. Miller, 1834, for Scott's "Biographical Memoirs."

Dumbarton Castle. 1815–20. [Mrs. F. Locker-Lampson, Rowfont.]

Rock rising abruptly out of the plain. The Clyde, with ships in mid-distance. Sepia drawing for an unpublished plate of the *Liber*.

Etched by J. M. W. Turner. Mezzotinted by T. Lupton, *Liber*, No. 75 (Rawlinson).

Dumfries: New Abbey. Circa 1831. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Ruined Abbey from the north-west reflected in water, by which a horse is drinking. Moon rising to left.

Engraved by W. Miller, for Scott's "Prose Works," vol. 7.

Dunbar Castle. Circa 1820.

6⅜ × 10. Ruined walls of Castle on rocky headland relieved against dark sky. Storm approaching from right. To left a more modern fort. Wreckage tossed over rocks by stormy sea in F.

Engraved by J. C. Allen, 1824, "Prov. Antiq. of Scotland."

Dunfermline. 1831–34. [Sir Donald Currie, G.C.M.G. R.A. 1892. Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Church in warm light against blue cumulus clouds. Rainbow to right. Below, a water-mill and a little wooded glen to left.

Engraved by J. Horsburgh, 1836, for Scott's "Tales of a Grandfather."

Dunstaffnage. 1831–34. [Ab. Howarth, Esq. Chr. 1869, Dillon; 1879, Pritchard.]

4⅜ × 6. Castle and ruined chapel, backed by wild, storm-swept mountains. Stormy sea, with open sailing-boat and distant steamer.

Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."

Dunstanborough. Circa 1802. [Sir Donald Currie, G.C.M.G., ex Heron and Birchall Collections. Chr. 1890, Heron.]

14 × 19. Fantastic rocks in F. Rough arm of sea in mid-distance. Beyond, the long line of Castle on low, rocky promontory.

Dunstanborough. Circa 1828. [W. A. Watson-Armstrong, Esq., ex Lord Armstrong. Ex Heugh (R.A. 1873), Novar and Birchall (M. 1857) Collections. Chr. 1867, Munro; 1874, Heugh. Moon's Gallery, 1833 (T. Tomkinson).]

11 × 16½. Wrecked fishing-boat on sand by breaking waves. Man on white horse and crowd of women. Castle on hill in morning light occupies mid-distance.

Engraved by R. Brandard, 1830, "England and Wales."

Mr. H. H. Worthington has a drawing of Dunstanborough, 17½ × 24.

Dunster Castle. Before 1800. [Chr. 1886. Col. Hibbert.]

9½ × 14½. S.W. façade, lawn and gateway on left. View of sea. Brown, with a little blue and green. Faded.

Engraved by S. Rawle, 1800.

Dunster Castle from the Park. Before 1800. [Chr. 1886, Col. Hibbert.]

9½ × 14. N.E. side from below. White house on wooded hill. Brown and faded.

Engraved by S. Rawle, 1800.

Dunwich. 1835–38. [F. Stevenson, Esq. Chr. 1890. Heron.]

6⅛ × 10. Ruined church and walls of buildings on rounded bluff, white against deep blue clouds. Below, men launching boat through the surf. Body-colour, on grey paper.

Generally called "Dymchurch."

Engraved by J. B. Allen (7 × 10) for Holloway's Supplement to "England and Wales."

Durham. Circa 1801. Signed "J. W. Turner." [Royal Academy, Diploma Gallery. R.A. 1887.]

12 × 16. Old bridge over Wear in F. Houses on left. Above, the Palace and the Cathedral, lit by warm evening light.

LIST OF WATER-COLOUR DRAWINGS

Durham. Circa 1833. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. M. 1857. B.F.A.C. 1871. R.A. 1887.]

11⅝ × 17½. Parapet of bridge on extreme right overlooking the Wear. Looking along river to weir and bridge. Cathedral on wooded bluff to right. Stream of golden light from left.
Engraved by W. Miller, 1835, "England and Wales."

Durham Cathedral. Early. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9¾ × 16. From N. West, in morning light; cluster of houses below. Sloping green bank in F. Study, chiefly in grey.

Durham Cathedral: Interior. 1795–96. [Mrs. Newall.]

9½ × 6⅝. Looking diagonally across the nave. Norman arches and arcading. Carefully-drawn, tinted drawing.
Engraved by S. Porter.

Dymchurch. *See* **Dunwich.**

"Eagle, The Dead." Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Eastern town, with domes and palaces. Sun sinking over bay.
Engraved by W. Miller, Campbell's "Poems," Moxon, 1837.

Easby. *See* **St. Agatha's Abbey.**

Eddystone Lighthouse. Circa 1820. [B. Macgeorge, Esq., Glasgow, 1901, ex Dillon Collection (M. 1857). Chr. 1869, Dillon; 1887, Leech.]

8 × 12. Night. Crescent moon to left. Waves dashing over Lighthouse. Mast and wreckage in front. Faded.
Mezzotint by T. Lupton, 1824.

Edgcumbe, Mt. *See* **Plymouth.**

Edinburgh Castle, from the Grassmarket. 1793–94. [British Museum. Henderson Bequest.]

7 × 10¾. Halfmoon battery on right, the Royal Apartments to left. Early tinted drawing.
After a drawing by Hearne, engraved 1780.

Edinburgh, from above Duddingstone. 1798–1800. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

10⅛ × 16¼. Cows in F. Storm breaking over Castle.

Edinburgh, from the Water of Leith. Circa 1800. [T. F. Blackwell, Esq., ex Sir J. Fowler. R.A. 1889. Chr. 1899, Fowler.]

2½ × 38¼. Stream, in which cattle are wading, arched over to left by large trees. In distance the castle and part of town seen over woods. White clouds lit by afternoon sun.
Mr. H. H. Worthington has a drawing of same subject. (19 × 27½.)

Edinburgh, from the Water of Leith. R.A. 1802. [Sir James Joicey, Bart., M.P., ex Bolckow and Heugh Collections. Mrs. Bolckow, R.A. 1887. Chr. 1874, J. Heugh; 1891, Bolckow.]

26 × 39. In F. a stream, with cattle on left. On right, a woman washing clothes. Trees on bank on either side. In centre, the Castle rising behind the houses of the New Town. Girtin like drawing.

Edinburgh. 1800–5. [Turner House, Penarth. Pyke Thompson Bequest.]

15½ × 22½. From the foot of Calton Hill. St. Giles' and the Castle Hill rise above the grey North Bridge.
Cf. large drawing in Nat. Gal.

Edinburgh: High Street. ("Abbotsford Turners.") Circa 1816. [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]

6⅜ × 9¾. Looking toward St. Giles'. Groups of figures in F.
Engraved by H. Le Keux, 1819 (figures by G. Cooke), "Prov. Antiq. of Scotland."

Edinburgh, from Calton Hill. ("Abbotsford Turners.") Circa 1816. [Thomas Brocklebank, Esq., R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]

6⅜ × 10. View of town, with Castle in distance. Figures in F.
Engraved by G. Cooke, 1820, "Prov. Antiq. of Scotland."

Edinburgh: Grass Market. ("Abbotsford Turners.") Signed and dated "J. M. W. Turner, R.A., 1816." [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]

6⅝ × 9⅞. Looking toward the Castle. Groups of figures in F.
Engraved by H. Le Keux, "Prov. Antiq. of Scotland." (Engraving inscribed "Heriot's Hospital from West Bow.")

Edinburgh Castle. 1820–25.

Vignette frontispiece. Troops marching out of gate below the Castle rock. Trophy of Scottish shield, sword, bagpipes, &c., in front. A first sketch in Nat. Gal.
Engraved by G. Cooke, "Prov. Antiq. of Scotland," vol. i.

Edinburgh, from Leith Harbour. Circa 1825.

Vignette frontispiece. Gigantic sun with rays sinking behind Salisbury Craigs. Shipping in harbour in front. Heraldic device below.
(Engraved by R. Wallis, "Prov. Antiq. of Scotland," vol. ii.)

Edinburgh. Circa 1831. [Earl of Rosebery, K.G., ex Novar Collection. Chr. 1878, Munro.]

3½ × 5⅞. Panoramic view from heights on south, backed by Frith of Forth. Salisbury Craigs to right. Sheep on eminence in F.
Engraved by W. Miller, 1833, Scott's "Marmion."

Edinburgh: March of the Highlanders. Circa 1832. [Humphrey Roberts, Esq.]

3½ × 5½. Looking across the valley from St. Leonard's Hill. Highlanders assembling to sound of bagpipes. Two chiefs in left F.
Engraved by T. Higham, 1834, for Scott's "Waverley."

Edinburgh, from St. Anthony's Chapel. 1831–34.

3½ × 5½. Ruined chapel in F. to left. Holyrood below to right. Sun sinking behind Castle.
Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."

Eggleston Abbey, from the Tees. 1815–20. [Ex Ruskin Collection. F.A.S. 1878. R.A. 1886.]

11½ × 16½. In left F. a mill. Cattle drinking by river Tees in mid-distance. Abbey on a height beyond. Somewhat faded.
Engraved by T. Higham, 1822, Whitaker's "Richmondshire."
Exhibited by Turner, R. Hibernian Academy, 1834.

Ehrenbreitstein, View from. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12¼. Ruins of monastery, monks walking on terrace. On the right below, the winding river. Sun setting in misty distance. Chiefly body-colour, on 'stained' paper.

Ehrenbreitstein, from near Pfaffendorf. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12¼. The rock with ruined fort in centre, lit by setting sun. In F. the road crosses a bridge by a small stream. Chiefly body-colour, on 'stained' paper.

Ehrenbreitstein. Circa 1820. [Bury Art Gallery. Wrigley Donation. Ex Dudley and Gillott Collections. Chr. 1872, Gillott.]

11⅞ × 17⅞. From Coblenz quay. The fort relieved against thunder-clouds.
Engraved by J. C. Allen, 1824, and by J. Pye.
Another drawing of Ehrenbreitstein in the Wrigley Donation (7 × 11½).

Ehrenbreitstein. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

5½ × 7½. Over calm blue water, the fortress lit by setting sun, relieved against deep blue sky. White bridge reflected in river leads to white town.

(?) Engraved by R. Wallis, "Keepsake," 1833.

Other drawings of Ehrenbreitstein, Chr. 1894, B. Forster, 5¼ × 7¼, and Chr. 1895, Huth, 7 × 9.

Ehrenbreitstein. [Turner House, Penarth. Pyke Thompson Collection.]

7 × 9½. The fortress in orange light over the blue river.

Ehrenbreitstein: "Ode to Germania." Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Ehrenbreitstein. 1835–40. [J. P. Heseltine, Esq.]

8⅝ × 11. Church on low promontory of river, across which rises the Castle bluff. Late blue sketch on white paper.

Ehrenbreitstein. *See also under* **Coblenz.**

Eltz, Castle of, Moselle. [Ex Bicknell Collection. Chr. 1863, Bicknell; 1870, J. Smith.]

Vignette.

Ely Cathedral: Interior. R.A. 1796. [R. D. Holt, Esq.]

25 × 19½. Transept and choir from under the crossing. Listening to sermon.

See Bell's "Exhib. Works of Turner."

Ely Cathedral: Interior. R.A. 1797. [Mrs. Stephen Winkworth. R.A. 1887. Chr. 1875, Yorke.]

25 × 19½. Looking from under the lantern toward the chancel and north transept. Service going on in front of the screen.

Painted for Dr. Yorke, Bishop of Ely.

Ely Cathedral. Circa 1831. [Ex L. Lloyd. M. 1857. Moon's Gallery, 1833 (T. Griffith).]

South transept and west tower seen from south. Rough field with children playing, and haymakers. Sun hidden by west tower

Engraved by T. Higham, 1833, "England and Wales."

Engedi and Santa Saba Convent. (From a drawing by Barry.) 1830–35. [Sir Donald Currie, G.C.M.G. Chr. 1891, Berthon. M. 1857 (R. B. Preston).]

5 × 8. Looking across valley to walled convent, crowned by towers lit by sun. Moon rising left. Funeral in F.

Engraved by J. B. Allen for Finden's "Bible."

Eridge Castle, Kent. 1815–20. [Man. Whit. Inst., ex Bolckow Collection. Chr. 1869. R.A. 1887. Chr. 1891, Bolckow.]

14¾ × 21¾. Looking across wooded dell to the Castle on a hill. In F. a girl with flock of sheep. Rays from sun.

Eton, from the Slough Road. Before 1803. [Hogarth's Gallery, 18—.]

Eton College seen over bridge. Trees on left.

Engraved by W. Byrne, "Britannia Depicta," 1803.

Eton College, from the River. 1803–5. [Mrs. Worthington, Sale Lodge.]

10 × 13½. Men fishing from rushy banks to left. College seen over river to right.

Eton College. Circa 1830. [Moon's Gallery, 1833 (T. Griffith).]

The sun has just sunk behind the chapel, at the head of calm backwater. Rays in clear sky. Trees on either side. Fishing punt in left F. Eton boys on bank to right.

Engraved by W. Radclyffe, 1831, "England and Wales."

Evening Gun, The. [J. E. Taylor, Esq.]

Flat stretch of coast, with sunset sky reflected in wet sand.

Mezzotinted on steel by J. M. W. Turner, and printed in black. Not published.

Evesham Abbey. 1796–97. Signed "W. Turner." [Mrs. Worthington, Sale Lodge. B.F.A.C. 1884.]

8⅛ × 11. Gothic arch of doorway with wooden brattice, to right. Tower to left. Delicate greyish-green drawing.

Ewenny Priory, Glamorganshire. R.A. 1797. [Corporation Art Gallery, Cardiff, ex Pyke Thompson, Dillon, and Heron Collections. Chr. 1869, Dillon; 1890, Sir Joseph Heron.]

15½ × 22. Interior of Norman church, a rood screen across arch on left. Sunlight enters from apse. Turkeys, fowls and pigs.

Ewenny Priory, Glamorganshire. 1795–96. [Rev. E. S. Dewick, ex Percy Collection. R.A. 1887.]

15½ × 22½. Interior, with pigs and poultry. Similar to above, but less highly finished.

Exeter. Circa 1827. [Ex Levy, Campbell and Windus Collections. R.A. 1873. Chr. 1865, Sir H. H. Campbell; 1876, Levy. Moon's Gallery, 1833 (G. Windus).]

11⅝ × 16⅝. F. occupied by calm river, with shipping to right. In centre mid-distance a block of prosaic houses almost blots out the cathedral. Summer cumulus with cirrus.

Engraved by T. Jeavons, 1829, "England and Wales."]

Falmouth Harbour. 1812–14.

Looking down over town. Pendennis Castle in centre over the harbour. Slanting rays from summer cumulus. Sailors merrymaking in F.

Engraved by W. B. Cooke, 1816, "South Coast."

Falmouth Harbour. Circa 1825. [Mrs. Newall.]

6 × 8¼. Looking down on harbour from outworks of circular Fort. Man-of-war entering saluted by guns. Sunlight on Pendennis Castle and town beyond.

Mezzotint by J. Lupton, Ruskin's "Harbours of England," 1856.

Falmouth. *See also* **Pendennis Castle.**

Farnley Avenue. Circa 1815. [Ex Ruskin (F.A.S. 1878, and R.A. 1886 and Farnley Collections).]

12¼ × 16⅜. Looking towards the house; lady in white dress walking along the avenue. A much damaged sketch.

Farnley Hall, Thirteen Drawings of. 1815–20. [F. H. Fawkes, Esq., Farnley Hall.]

Chiefly 13 × 17. Body-colour, on grey paper.

1. Garden front with sundial.
2. Entrance Porch (11 × 12¾).
3. Gate of park.
4. Conservatory, with heraldic window.
5. Drawing-room in style of Adams.
6. Heraldic window. Picture resting by chair (11⅜ × 12½).
7. Morning room, with the large "Dort" over fireplace. (This fireplace is now moved to another wall.)
8. Oak-panelled room, with Fairfax's chair (11 × 16½).
9. Hall and staircase.
10. Fairfax cabinet, with folding doors (triptych) (11 × 13).
11. Library.
12. Library, with heraldic window.
13. Grand staircase.

Etchings of No. 1 and 2, circa 1820, Whitaker's "Loidis and Elmete."

Farnley Hall: Gateway to the Flower Garden. 1815–20. [Fred. H. Fawkes, Esq., Farnley Hall.]

12 × 16½. Road lined by Scotch firs. Keepers and dogs. Gateway removed from Menston Hall, the old Fairfax seat, in 1814. Body-colour, on grey paper.

Etching by —— (?), Whitaker's "Loidis and Elmete."

LIST OF WATER-COLOUR DRAWINGS

Farnley Hall. *See also* "**Wharfedale from the Chevin.**'

Farnley and Neighbourhood. 1810–20. [Fred. H. Fawkes, Esq., Farnley Hall.]

Circa 12 × 17. Fifteen sketches in body-colour on rough grey paper, chiefly of the house, park, and lodges.

Farnley. *See also* **Hawkesworth, Steeton, Wharfedale and Washbourne.**

Farnley Park: Loch Tiny. Circa 1815. [W. G. Rawlinson, Esq., ex Farnley Collection. Chr. 1890, Fawkes.]

13 × 17. Water, with ducks in F.; through a thicket of alders a small white building in form of a Doric temple. Finished study—blue and sunny green. Body-colour, on grey paper.

Farnley Park: "The Peasant's Nest." Circa 1815. [Ex Ruskin Collection. F.A.S. 1878.]

12 × 16⅛. In centre, steps leading to summer-house on right. Stream on left, embowered in trees, with carefully drawn foliage and stems. Body-colour, on grey paper.

Farnley Park: The Wood Walk. Circa 1815. [F. Stevenson, Esq. Chr. 1890, Fawkes.]

11 × 16⅜. Walk by stream in wooded hollow. Careful study of stems and foliage. Body-colour, on grey paper.

Farnley Relics. 1820–22. [F. H. Fawkes, Esq., Farnley Hall.]

Fairfax chair, flags, armour, &c. Studies for Mr. Walter Fawkes' book.

Fetcham Park. [Cooke's Gallery, 1823, "an early example," lent by Dr. Monro.]

(*?*) 3⅜ × 15⅛. A long slip of landscape, with men ploughing. Engraved by J. T. Willmore.

Finchley Church. Circa 1793. [Mrs. Stotherd. R.A. 1887.]

9 × 12½. South-east side of Church. Trees on left. Sundial on right. Blue sky, with clouds.

Finchley. Mr. Monro's House. 1793. Signed "Turner." [R. W. Monro, Esq. R.A. 1887.]

9 × 11⅜. Country house, where Turner and Girtin used to stop for lunch. It belonged to a brother of Dr. Monro, Turner's early patron. Shrubbery with flowers on right. Gardener wheeling barrow.

Fire at Sea. Circa 1834. [Sir Donald Currie, G.C.M.G. Chr. 1895, Feetham.]

Vignette. Fire attacking masts and rigging, men swarming up bow of ship. To left another ship becalmed, and crescent moon.
Engraved by J. T. Willmore, 1835, "Keepsake."

First Rate taking in Stores. Circa 1818. [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 16. The whole right F. occupied by side of line-of-battle ship, in perspective, with ports open. Two other ships to left. Said to have been painted in three hours, at Farnley.

Flag of England. Circa 1824. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

In neutral tint.
Engraved by T. Lupton as Title Vignette for "Ports of England," 1825.

Flint Castle. Circa 1834. [George Coats, Esq. Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878.]

Sun half hidden on horizon to left. Castle on right reflected in calm sea. Play of light on sea and ripples. Shrimpers in F. Green and orange local colour.
Engraved by J. H. Kernot, 1836, "England and Wales."
Cf. *Liber*, No. 4 (Rawlinson).

Flint Castle, Welsh Coast near. [Chr. 1877, Knowles.]

9 × 13.

Florence: View from Boboli Gardens. Early. [J. P. Heseltine, Esq., ex Bale Collection. Chr. 1881, Bale.]

7 × 9½.

Florence, from the Ponte alla Carraia. (From a drawing by Hakewill.) Circa 1815. Signed "W. Turner, R.A." [Man. Whit. Inst. Chr. 1869, Dillon.]

8½ × 10¾. The Ponte S. Trinita and Ponte Vecchio beyond, reflected in river. The tower of the Palazzo Vecchio rises over the Lung' Arno.
Engraved by S. Rawle, Hakewill's "Italy."

Florence, from road to Fiesole. (From a drawing by Hakewill.) Circa 1817. [A. T. Hollingsworth, Esq., Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878. Chr. 1869, Dillon.]

Hooded monks standing to left by bend of road, near two cypresses. The Cathedral dominates city below.
Engraved by W. R. Smith, Hakewill's "Italy."

Florence, from the Chiesa al Monte. (From a drawing by Hakewill.) Circa 1818.

Cemetery, with peasants and procession of "Misericordia." Over the walls the river with the Ponte Vecchio, and to righ the towers of Florence.
Engraved by G. Cooke, 1820, Hakewill's "Italy."

Florence, from near San Miniato. Circa 1825. [Lord Northbourne. (M. 1857).]

10 × 16. Looking across the river, towers and domes of the city on right. In F. pines and cypress trees. On a terrace to right some women and children. Lute lying on the ground.
Engraved by E. Goodall, 1827, "Keepsake."
Bought about 1840 by the first Lord Northbourne.

Florence, from near San Miniato. Circa 1825. [Sir Donald Currie, G.C.M.G., ex Miss Crofton. R.A. 1889.]

12⅜ × 19. Looking across the river, the towers and domes of the city on right. In the F. pines and cypress trees. On a terrace to right some women and children, and a lute on the ground. Evening sky.
(*?*) Engraved by E. Goodall, "Keepsake," 1827.
Turner exhibited a drawing of Florence in the R. Hibernian Academy, 1836.

Florence, from near San Miniato. Circa 1825. [Hon. W. F. D. Smith, M.P. G.H. 1899. Glasgow, 1901. Ex Pender and Novar Collections. Chr. 1897, Pender.]

11¼ × 16½. Looking down the Arno. The sun setting in yellow light over the Ponte Vecchio. The Lung' Arno and buildings of Florence on right. Some tall poplars or cypresses break the sky line in centre. A gay company reclining in centre F. Gourds to right. Colour altered in places.

Flounder Fishing: November. R.A. 1811. [F. H. Fawkes, Esq., Farnley Hall.]

24½ × 18½. In the centre a boat with two old men, one drawing a net. Wooden bridge in background, and barge with large sails. Warm evening light. Faded.
Cf. unpublished plate of the *Liber*, No. 89 (Rawlinson).

Flüelen. *See* **Lucerne, Lake of.**

Folkestone. Early. [Ex Leech and Novar Collections. Chr. 1887, Leech.]

15 × 20. Windmill in front of distant town; sea to right, broken boat in F. left.

Folkestone. 1820–30. Signed "Turner." [Nat. Gal. of Ireland. Vaughan Bequest, 1899. R.A. 1891.]

7 × 10½. Looking west along shore toward harbour. Church above. Sun sinking in amber sky, reflected on sands.

Folkestone. Circa 1823.

Looking east from the Lees. Smugglers burying kegs in F. left. Church on cliff in mid-distance.

Engraved by R. Wallis, 1825, "South Coast."

Folkestone. Twilight: Smugglers fishing up Gin. Signed and dated 1824. [E. Nettlefold, Esq., ex Hollins, Leech, and Hippisley Collections. Chr. 1887, Leech. Cooke's Gallery, 1824.]

17 × 25½. Rough sea, men in open boats fishing up kegs. Cliff to right. In centre, promontory with church. Stormy sunset sky. Founded on a large sketch in Nat. Gallery.

Small mezzotint by T. Lupton. Unpublished.

Folkestone. Circa 1829. [Humphrey Roberts, Esq., ex E. F. White, Esq. R.A. 1887. Chr. 1874, Farnworth. Moon's Gallery, 1833 (T. Griffith).]

11½ × 17¾. Soldiers on shore looking on while smugglers dig up kegs of gin. Sky broadly and rapidly sketched. Storm clouds and sea on right, deep blue.

Engraved by J. Horsburgh, "England and Wales," 1831.

Folly Hill, Yorkshire. 1812–15. Signed "J. M. W. Turner, R.A." [F. Stevenson, Esq., ex Leake (R.A. 1886), Dillon and Pilkington Collections. Chr. 1869, Dillon.]

11 × 15½. River-bed with heron on rock and trunk of tree. Ruin on wooded hill. Blue-green drawing.

Fontainebleau: Departure of Napoleon. Circa 1833.

Vignette. Courtyard of Palace by moonlight. On the horseshoe steps group with torches. Cavalry to right; travelling carriage to left.

Engraved by W. Miller, 1835, Scott's "Life of Napoleon."

Fonthill: Afternoon. "View of Gothic Abbey now building." R.A. 1800. [Sir Charles Tennant, Bart. R.A. 1887 and 1892.]

27⅜ × 41⅛. View across lake to the wooded hills, over summit of which is seen tower of Fonthill. In F. cottages and men and women harvesting. On right cattle near a ford. Sunny afternoon. Blue gone in parts.

One of five drawings made for Mr. Beckford.

Fonthill. R.A. 1800. [Mrs. Worthington, Sale Lodge.]

28 × 40. Rough F. with old trees. Tower on wooded hill beyond. Gleam of light from sky above. Blue gone in parts.

One of five drawings made for Mr. Beckford.

Fonthill. R.A. 1800. [R. Brocklebank, Esq.]

(?) Chr. 1892, Bolckow, "Fonthill," 28 × 41. A much faded drawing.

One of five drawings made for Mr. Beckford.

The remaining two drawings are believed to be in the possession of the Morrison family.

Fonthill: Autumn Morning near—Sketch. Circa 1799. [Man. Whit. Inst. Taylor Donation.]

12 × 16½.

In "Angus Seats," 1800, an engraving of Fonthill House, seen across lake.

"Anniversary," 1828. Fonthill, engraved by T. Crostick. Woody glade and stream.

Forest Road, with Cart. Circa 1798. [J. E. Taylor, Esq.]

6 × 9¾. Brown, with little colour.

Fountains Abbey: Dormitory and Transept—Evening. R.A. 1798. Signed "W. Turner." [In America, ex William Ward, Esq. G.H. 1899.]

18 × 24. Varnished drawing. Looking up the little stream. Arches of cloister seen crossing the water. Sunset sky.

Engraved by J. Basire, Whitaker's "Craven," pub. 1812.

Fountains Abbey: Interior. Before 1819. [J. E. Taylor, Esq., ex Farnley Collection. Grosvenor Place Exhibition, 1819. Chr. 1890, Fawkes.]

11 × 15½. The walls of nave and crossing, in warm evening light, occupy whole composition. Faded in parts.

Fowey Harbour: Entrance. Before 1819. [Ex the late J. E. Fordham, of Royston. Chr. 1869, A. H. Campbell. Cooke's Gallery, 1824 (Ch. Stokes).]

6 × 9. Sea breaking on rocky coast; two forts on right. Brig running into inlet.

Engraved by W. B. Cooke, 1820, "South Coast."

Fowey Harbour. Circa 1827. [E. Atkinson, Esq., ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]

Wild sea lashes coast. Gleam of light falls on square tower right. On left shipwreck, men and women drowning. Black, wind-driven clouds.

Engraved by W. R. Smith, 1829, "England and Wales."

Fürstenberg (?). 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

9¼ × 12⅛. View from river, boat and cows by the bank. Ruined walls of town (? Lorch) stretch across picture. Rainy sky. Chiefly body-colour, on 'stained' paper.

Fyne, Loch, with Inverary Castle. 1802–5. [F. S. Ellis, Esq. G.H. 1899. Painted for the Duke of Argyll. Chr. 1855, Argyll.]

21 × 32⅜. Mountains rising beyond the distant castle. Two small vessels sailing in front. Faded.

Engraved *Liber*, No. 65 (Rawlinson), 1816.

Fyne, Loch. Signed "J. M. W. Turner, R.A., 1810." [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15⅛. Hills of Inverary seen across sparkling blue sea. Boats reflected in calm loch in F. Rocks by shore to right, with fisher-folk.

Gaillard, Château. Circa 1830. [James Knowles, Esq.]

Vignette. The castle on detached crag of chalk rises above the towers of Petit Andelys. Chiefly body-colour, on grey paper.

Garda, Lago di (?). 1830–35. [Mrs. Worthington.]

11 × 14. Village with tower to left of blue lake. White mountains beyond.

Garden, The. Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Classical festival. Sun sinking behind Acropolis. Engraved by E. Goodall for Moore's "Epicurean."

Geneva and Mt. Blanc, from the Lake. 1803–5. Signed "J. M. W. Turner, R.A.;" also on cover of barge, "J. M. W. T." [J. Budgett, Esq., ex Ruskin Collection. F.A.S. 1878. R.A. 1886.]

28⅛ × 44⅛. Figures, some bathing, with cattle and sheep on shore of lake. The town opposite, with Mt. Blanc beyond.

Geneva, with Mt. Blanc in the distance. Circa 1808. Signature, upright in large letters, "J. M. W. Turner;" and at side, "Lac de Geneve." [Laundy Walters, Esq. Chr. 1890, Kennedy.]

11 × 15½. From shore of lake. The town opposite, with the long line of the Mt. Salève above. Green and blue, highly-finished drawing.

Geneva. Circa 1840. [Ex Quilter (R.A. 1873) and Gen. Rawdon Collections. Chr. 1889, Quilter.]

14½ × 21¼. Much red and yellow. Soldiers marching, and other figures in left F.

Geneva, from the Jura. [Ex Bicknell Collection. Chr. 1863, Bicknell.]

Vignette.

Genoa. Circa 1830. [J. E. Taylor, Esq.]

Oblong vignette, circa 4½ × 7¼. View from outside harbour. Lighthouse on left. Vessels sailing out of harbour.

Engraved by E. Finden for Murray's "Byron," 12mo ed.

Genoa. Probably 1828. [Chr. 1901, N.N.]

5 × 7. Looking down from above on harbour. Sketch on blue paper.

LIST OF WATER-COLOUR DRAWINGS

Genoa, Environs of (?). Probably 1828. [Rev. Stopford A. Brooke.]

5¼ × 7½. Large white houses outlined in black right and left. Mountains beyond. Red outlined figures in F. left. On grey paper.

Genoa, Coast of. Probably 1828. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7½. From the sea. White buildings on mountain side. On grey paper.

Germain-en-Laye, St. Circa 1830. [Ex Novar Collection. Chr. 1877, Munro; 1900, Baumbach.]

11⅝ × 18. Looking diagonally across Seine to terraced coteau with park and castle. Wooden bridge to right.
Engraved by R. Wallis, "Keepsake," 1832.

Gibraltar. (From sketch by Reinagle.) Circa 1830. [R. D. Holt, Esq., Liverpool.]

3⅜ × 5⅜. Rock in sunlight, from the sea. Cumulus at back. Boat with lateen sails in stiff breeze.
Engraved by E. Finden, "Illustrations to Byron's Life and Works," 1833. "Childe Harold," Canto II.

Gibside, Durham. Circa 1815. [Earl of Strathmore. Glasgow, 1901. Ex Mr. Bowes, of Streatlam Castle (Thornbury, p. 598).]

Looking down from slope over open valley, park and house. Obelisk on hill to right.
Engraved by S. Rawle, 1819, Surtees' "Durham."

Glamis Castle. Circa 1794. [Chr. 1887, Leech.]

12½ × 17½. Greenish-blue drawing.

Gledhow, Yorkshire.

Lake in hollow of park. White house on hill above. Children gathering sticks. Evening light.
Engraved by G. Cooke, 1820, Whitaker's "Loidis and Elmete."

Glenartney. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]

7¼ × 5½ (in case). Rock-lined loch to right. Quotation from "Lady of the Lake."

Glencoe. 1831–34. [F. Stevenson, Esq., ex Novar Collection. Chr. 1878, Munro.]

3⅜ × 6. Grand rocky valley with precipice to left, wreaths of cloud and smoke. Highlanders lighting fire behind rock to left.
Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."

Glencoe (?): Mountain Pass. 1830–36. [J. E. Taylor, Esq. R.A. 1892.]

Vignette. Lofty precipices to right. Road on left ascending to notch in distant rocky barrier.
(?) Not engraved.

Gloucester. Signed and dated 1800. [F. N. Fordham, Esq., Royston.]

12 × 16½. View of gateway, with cathedral tower in background.

Goar, St. 1830–35. [Ex Birket-Foster Collection. Chr. 1894, Birket Foster.]

5¼ × 7¼. Chiefly body-colour, on blue-grey paper.

Goarshausen, St. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅞ × 12⅜. Moonlight. Sharp bend of river. Tower of ruined castle seen against sky. Below, the lights of village reflected in water. Moon rising amid light fleecy clouds. Chiefly body-colour, on 'stained' paper.

Goarshausen, St., and Katz Castle. 1819. [G. R. Burnett, Esq., ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅝ × 12. Rhine running between rocky banks. Castle in mid-distance. Boats moored by bank, with cattle and figures near them. Chiefly body-colour, on 'stained' paper.

Godesberg. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890.]

7⅞ × 11⅞. Straight road in F., troops marching in a cloud of dust. Gothic cross to left of road. In mid-distance castle on steep hill. Chiefly body-colour, on 'stained' paper.

Goldau. 1843. [George Coats, Esq. Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]

12 × 18⅛. The F. occupied by débris from the Rossberg landslip. Crimson sky, and lake a blaze of fire. Spire of Aart on edge of lake. Sketch in Nat. Gal.
Drawing made for Mr. Ruskin. See Epilogue to F.A.S. Notes, 1878.
Etched by J. Cousen for Ruskin's "Modern Painters."

Gosport. *See* **Portsmouth Harbour.**

Gothard, St.: The Devil's Bridge. Circa 1804. [Thomas Mackenzie, Esq. G.H. 1899. Ex Houldsworth Collection. Chr. 1896, Houldsworth.]

41⅛ × 29⅛. Above the torrent and bridge rise crags on either side, beyond which appear snow-capped mountains. A rainbow spans the gorge to the left; to right fragments of shattered tree.

Gothard, St.: Passage of. From centre of Devil's Bridge. Probably 1804. R.A. 1815. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]

40⅛ × 27. Narrow gorge. On walled path to left, pack mules. Blue mist, boiling up from below, fills end of gorge, above which rise snow-capped mountains in sunlight.
The late Mr. A. Fawkes discovered a date which he read 1804.

Gothard, St.: Devil's Bridge. [Cambridge, Fitz. Mus. Ruskin Collection, 1861.]

9 × 11⅜. Looking up the gorge; the cliffs on either side reach top of drawing. Bridge spanning chasm in mid-distance.

Gothard, St. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9¼ × 11½. Rosy and golden light on peaks seen through rocky defile with foaming torrent. Below on right a bridge.

Gothard, St.: The Hospital—Morning. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8¾ × 11¼. On left, rocky height falling away to deep gorge. On highest point to left a tall square tower. Blue jagged mountains cross the distance. Pale sky, but yellowish light on tower and F.

Gothard, St.: The Hospital—Sunset. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8¾ × 11¼. In the centre a building with two tall towers; beyond rise mountains, range above range. Yellow light in sky to left. General bluish tone, intense in places in F.

Gothard Pass, St.: Storm effect. Circa 1836. [Jesse Haworth, Esq. G.H. 1899. Ex Leyland and Novar Collections. Chr. 1867, Munro; 1872, Leyland.]

11½ × 18½. Figures hurrying over narrow one-arch bridge to escape storm approaching from left. In F. left a water rill, and a white house by road. High finish, and much body-colour.

Gothard, St.: Valley of the Ticino. 1842–45. [Sir Donald Currie, G.C.M.G., ex Kurtz and Novar Collections. Chr. 1878, Munro; 1891, Kurtz.]

12½ × 20⅝. Looking up wide valley toward Airolo. Small cascade falling over mountain side to left. Italian peasant women seated on rocks in F. left. Vaguely treated.

Gothard, St.: Pass of Faido. 1843. [George Coats, Esq. Glasgow, 1901. Ex Ruskin Collection. F.A.S. 1878.]

12 × 18. Rock-strewn valley above Faido; storm, mist, and torrent. The Ticino amid a "litter of stones."
Drawing made for Mr. Ruskin. See Epilogue to F.A.S.'s Notes, 1878.
Etched by Ruskin for "Modern Painters."

Gothard, St.: Dazio Grande. 1840–45. [R. C. Edwards, Esq. Ex Ruskin Collection. F.A.S. 1878.]

8 × 10. Two miles above Faido. Rapid colour sketch on pencil outline.

Gothic Monument. 1793–95. [Oldham Art Gallery. Charles Lees Donation.]

9½ × 6⅜. Possibly one of Queen Eleanor's crosses. Careful tinted architectural drawing.

Grantham Church. Circa 1796.

Church fills the whole design.
Engraved by B. Howlett, 1797, "Select Views in County of Lincoln."

Graville, near Le Havre. 1830–32. [(?) M. 1857, R. Freeland. Chr. 1852.]

5¼ × 7¼. Abbey on hillside to left. Sun sinking over estuary of Seine in centre. Body-colour, on grey paper.
Engraved by R. Brandard, "Rivers of France."

Greenwich, London from. Circa 1810. [Man. Whit. Inst. Taylor Donation.]

7 × 9¼. Sepia drawing.
Cf. *Liber*, No. 26 (Rawlinson), and drawing for same in Nat. Gallery.

Greenwich, London from. 1820–30. [W. G. Rawlinson, Esq., ex Sir Charles Robinson, C.B.]

4⅛ × 6⅜. View from the Upper Park. The Hospital domes on right. The Thames and London beyond. Unfinished. Body-colour, on blue paper.

Grenoble Bridge. [Sir Donald Currie, G.C.M.G., ex Broderip and Dudley Collections. Chr. 1871, Broderip; 1875, Greenwood.]

20 × 28. Wooden bridge supported on stone piers. Hill with fortress rises to left. Snowy ranges in background. Boats with figures on river.
Sketch in Nat. Gallery.

Grenoble, from the South. 1830–35. [Sir Donald Currie, G.C.M.G.]

10 × 13. The fortress on hill to left. Rapid but detailed drawing, outlined in colour.

Greta and Tees, Junction of. 1815–1818. [Oxford, Ruskin School.]

11¼ × 16¼. On left the little Greta dancing over stony bed. On right we look straight up the calm Tees, between low wooded banks. Mr. Moritt's house seen through trees on left. Calm afternoon, dappled sky.
Engraved by John Pye, 1819, Whitaker's "Richmondshire."

Greta and Tees, Junction of. Circa 1830. [Mrs. Fordham, ex the late J. E. Fordham, of Royston. Moon's Gallery, 1833 (R. Cadell).]

3¼ × 5⅜. Above, to left, white tower on hill top, and crescent moon sinking. Trees lining river banks.
Known also as "Mortham."
Engraved by J. Pye, 1833, Scott's "Rokeby."

Grouse, Dead. Circa 1807. [J. E. Taylor, Esq. G.H. 1900. Ex Farnley Collection.]

10¼ × 8¾. Given by Turner to Miss Fawkes (Mrs. Hotham).

Grouse Shooting. 1813. Signed "J. M. W. Turner, R.A." [Wallace Collection, Hertford House. R.A. 1887. Chr. 1863, El. Bicknell, bought by Lord Hertford.]

11 × 15½. Sportsmen and keeper with dogs shooting on a moor, with misty hills. Two dogs pointing by a pool. One of the sportsmen said to be Turner.
A chromolithograph (about 1851).

Grouse Shooting. *See* **Moors, Encampment on the.**

Guildford: St. Catherine's Hill. Circa 1830. [Ex Ruskin Collection. Chr. 1872, G. R. Burnett, bought in. Moon's Gallery, 1833 (T. Griffith).]

Booths of fair in sunshine. Coach coming down road in cutting to right of chapel. People hurrying away from storm approaching right.
Engraved by J. H. Kernot, 1832, "England and Wales."

Guy Mannering: Woodburn House. Circa 1834. [Chr. 1879, Alfred Brooks.]

3⅛ × 5⅛. Lawn of house, with flowers in pots. Repulse of attack by smugglers. Castle in mid-distance.
Engraved by W. Finden, Scott's "Novels."

Haddington (?). 1790–92. [Oxford, Ruskin School. F.A.S. 1878.]

6⅜ × 8. Square tower and nave of ruined abbey relieved dark against blue sky. Unfinished.

Hamelin, Château. On the Loire. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7⅛. Dark wooded bluffs on left, crowned by castle. Raft on river in F. right. Body-colour, on grey paper.
Engraved by R. Brandard, "Rivers of France," 1833–35.

Hammerstein, below Andernach. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅝ × 12⅜. The castle seen across the river crowning a steep cliff above the village. Waggons with men and horses in F. Chiefly body-colour, on 'stained' paper.

Hampton Court, Hereford. [Chr. 1858, J. Miller.]

White house, with Gothic chapel in centre reflected in calm water. Park scene.
(?) Engraved by Walker in "Itinerant," 1797.
(?) Engraved by J. Storer in "Beauties of England and Wales," 1801.

Hampton Court Palace. Circa 1827. [Ex E. Rodgett. M. 1857. Moon's Gallery, 1833 (T. Griffith). Chr. 1859, Rodgett.]

Looking across river. Palace in sunshine. Fishing from boat. Pile of sun-lit cumulus and rays.
Engraved by C. Westwood, 1829, "England and Wales."

Harborough Sands. Circa 1838. [Ex Lewis Lloyd. M. 1857.]

Vignette. Sun setting behind promontory reflected on wet sands. Fishermen in F. Body-colour, on grey paper.
Engraved by J. C. Allen, Holloway's Supplement to "England and Wales."

Harbour Scene. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

5⅛ × 7½. Fishing craft close in shore to right and left. On beach fisher-folk sorting fish. Beyond boats on left, a town. Purple-grey clouds hang over dark sea. On tinted paper.

Hardraw Fall. 1815–1817. [E. Steinkopff, Esq., ex W. Quilter. R.A. 1889. Chr. 1889, Quilter.]

11⅞ × 16¼. A rocky 'cirque,' the right in gloom, the left in sunshine. In centre the little stream falls over the precipice. In F. right a milk-maid sitting on a stone wall. Faded.
Engraved by J. Pye, etching by S. Middiman, Whitaker's "Richmondshire," 1818.

LIST OF WATER-COLOUR DRAWINGS

Harewood Castle. 1798. Signed "W. Turner." [Mrs. Newall, ex Lord Harewood. Chr. 1858, Harewood.]

19 × 26. River Wharfe in F., with trees swept by the wind. Ruins of Castle, with two prominent turrets in mid-distance. Dark, powerful drawing.

Cf. the drawing of Harewood House at Wortley Hall.

Harewood House. Signed and dated "W. Turner, 1798." [Dowager Countess of Wharncliffe, Wortley Hall.]

Classical façade of house on summit of low, grassy slope. Lake in mid-distance right. Oak trees and gleaners to left. Dark, powerful drawing.

Cf. Mrs. Newall's "Harewood Castle."

Engraved by J. Scott, 1816, in Whitaker's "Loidis and Elmete."

Harfleur. 1830–32. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7⅛. At head of wooded valley, spire of church. Two towers on hill beyond. Body-colour, on grey paper.

Not engraved.

Harlech Castle. Early. [Nat. Gal. of Ireland. Wm. Smith Bequest, 1872.]

Study. Grey wash.

Harlech Castle. Circa 1834. [George W. Vanderbilt, Esq., New York, ex Leyland and Ruskin Collections.]

14 × 19. Castle rises over village in centre mid-distance. Tower caught by last gleam of sun. Children playing.

Engraved by W. R. Smith, 1836, "England and Wales."

Hastings: Boats on Shore. Circa 1792. [Man. Whit. Inst. Taylor Donation.]

8½ × 10½.

Hastings: Fishmarket on Sands. Circa 1810. Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 15. Women selling fish to right. Cart and horses to left. Line of sea with boats beyond. Subject apparently the same as the oil picture belonging to Sir A. Acland Hood.

Hastings: Deep Sea Fishing. Signed "J. M. W. Turner, R.A., 1818." [S. G. Holland, Esq. R.A. 1891. Ex C. S. Bale, B.F.A.C., 1871. Manchester, 1857. Chr. 1881, Bale. (Sold to W. B. Cooke to be engraved in "Fuller's Work").]

15⅜ × 23⅜. Fishing-boats in rough sea, town in hollow between E. and W. cliffs in yellowish light. Magnificent sky with cumulus clouds.

Engraved by R. Wallis, 1852, and W. Miller, "Turner Gallery."

Hastings, Shipwreck off. 1815–20. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. M. 1857. R.A. 1891.]

7⅛ × 11⅞. Rough sea with heavy storm clouds. Fairlight cliffs to right. Gleam of light.

Engraved by W. Miller, 1866. Proof touched by Ruskin in Brit. Mus.

Hastings. Signed "J. M. W. Turner, 1824." [George W. Vanderbilt, Esq., New York, ex Gillott Collection. Chr. 1872, Gillott. Cook's Gallery, 1824 (J. Slegg).]

17¼ × 26¼. Fishmarket on the beach.

Presented by Turner to his physician, Sir Anthony Carlisle.

Hastings: Camp Hill. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Sun setting over sea, behind the Castle Hill. View from inland.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Havre, Le. Circa 1832. [Chr. 1872, Leyland; 1876, Levy.]

7 × 10. Sun sinking in elaborate yellow sky over mouth of harbour. On right, shipping by side of quay lined by tall houses.

Engraved by R. Wallis, "Keepsake," 1834

Havre, Le. Circa 1830. [Ex Novar Collection. Chr. 1877, Munro.]

5⅜ × 7⅜. Cirrus clouds seen in course of sunbeam. Body-colour, on blue paper.

(?) Engraved.

Havre Light-towers. *See* **La Hève.**

Hawkesworth, near Farnley. Circa 1815. [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15½. View of old Hall. Body-colour, on grey paper.

Hawthornden ("Abbotsford Turners"). Circa 1818–1820. Signed "Turner." [Th. Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]

6½ × 10½. Castle rises above river in mid-distance. In F. torrent running through narrow wooded gorge. Anglers to right.

Engraved by W. R. Smith, 1822, "Prov. Antiq. of Scotland" (called Roslin Castle).

Heathfield, Vale of. Circa 1816. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]

15 × 22. Rough road by north margin of park. "Gibraltar Tower" on extreme right. View over plain to distant downs.

Engraved by W. B. Cooke, 1819, "Views in Sussex."

Heidelberg—Morning. Circa 1840. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

14⅜ × 21⅜. Looking up the Neckar from north bank. Women washing, and boats. Sun rising over bridge. Castle in mist on right. Gorgeous sky.

Heidelberg, with Rainbow. 1840–45. Signed "J. M. W. Turner" on mile-post. [S. G. Holland, Esq., ex Gillott and Dudley Collections. Chr. 1872, Gillott (for Lord Dudley).]

13¾ × 20¾. In F. on left by bank of Neckar group of students and peasant girls. Mile-post, with "Heidelberg." Sunlight on bridge, castle and church. Small rainbow high on left.

Engraved by J. A. Prior, 1846.

Heidelberg—Sunset. Circa 1842. [Mrs. Ruston, Lincoln, ex W. Quilter. R.A. 1889. Chr. 1889, Quilter.]

14⅛ × 21⅛. Town and castle lit up by last rays of sun; moon rising above bank of clouds. Bridge in mid-distance. Figures in road by river in F.

Heligoland, The Death-boat of. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Open boat in stormy sea, Death at the helm.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Hermitage Castle. Circa 1831. [Ex Novar Collection. Moon's Gallery, 1833 (R. Cadell). Chr. 1877, Munro; 1880, Knowles.]

Vignette. Looking up course of Hermitage Water to white mass of fortress in gleam of sun.

Engraved by R. Wallis, Scott's "Minstrelsy of Scottish Border."

Hève, La: Light-towers at Mouth of Seine. Circa 1833. [Mrs. Newall. G.H. 1899. Chr. 1863, Bicknell; 1872, Leyland.]

Large vignette. Full moon rising behind cliff, on which stands ruined church and lighthouse. Deep blue to right. Shipping on river below.

(?) Engraved by J. Cousen, "Rivers of France."

Another similar vignette in Nat. Gallery.

Hève, La: Light-towers. Circa 1833. [Sir Donald Currie, G.C.M.G. Chr. 1895, T. S. Kennedy.]

Large vignette. Light-towers relieved against deep blue sky. Similar to above.

Hève, La : Light-towers. Circa 1833. [Man. Whit. Inst. Taylor Donation.]

Large vignette. Similar to above. Slightly treated.

Heysham, near Lancaster. Signed "J. M. W. Turner, 1818." [Ex Ruskin Collection. F.A.S. 1878. R.A. 1886. G.H. 1899.]

11½ × 16⅝. Figures and cattle in F. Village in mid-distance on left. Morecambe Bay and Cumberland hills in distance. Calm afternoon, and elaborate sky. Faded.

Engraved by W. R. Smith, 1822, Whitaker's "History of Lonsdale."

Himalayas, Two Views in. (After Lieut. White.) Circa 1835. [R. M. Brocklebank, Esq.]

5⅞ × 8. Two Himalayan views of this series were bought by Mr. Bicknell.

Engraved, "Views in India," 1836–38.

See **India, Views in ;** *also* **Hurdwar** and **Jumna.**

Hirzenach. Below St. Goar. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅜ × 12⅞. Reach of river between high banks. On left, bridge over small stream. Cloudy sky. Chiefly body-colour, on 'stained' paper.

Hohenlinden. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Sun setting over wide plain. Battle with guns and horsemen in F.

Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.

Holy Island, Northumberland. Circa 1828. [A. W. Nicholson, Esq. M. 1857. R.A. 1892. Ex G. Windus. Moon's Gallery, 1833.]

11¼ × 16⅜. Looking along shore, with St. Cuthbert's on left. Boats and figures in F. landing through rough sea. Stormy black sky on right.

Engraved by W. Tombleson, 1830, "England and Wales."

Holy Island, View off. [Chr. 1889, Mrs. Sara Austin.]

6¼ × 9⅛. (?) Engraved by J. T. Willmore, proofs touched by Ruskin. A drawing of Holy Island Cathedral in the R.A. 1798 has not been traced, but cf. *Liber*, No. 11 (Rawlinson).

Hornby Castle, from Tatham Church. Circa 1818. [V. and A. Museum.]

11⅛ × 16½. Girl milking cow by roadside. Castle in distance across valley. Tree on left and sky much faded.

Engraved by W. Radclyffe, 1822, Whitaker's "History of Lonsdale."

Mezzotint by S. Myers, "Portfolio," 1887.

Huntsman in a Wood. 1815–20. [British Museum.]

7⅜ × 10½. A small stream running through a grove of trees; through opening a church seen on a hillside. In F. right a sportsman crossing a wooden bridge. Sepia, with a trace of blue in places.

Drawing for unexecuted plate of *Liber*, No. 96 (Rawlinson). Mezzotint by Frank Short.

Hurdwar, from the Ghaut. (After Lieut. White.) Circa 1835. [Ex Mr. W. Wells, of Redleaf. Chr. 1890.]

5⅞ × 8. Pilgrims at the sacred fair on the sands of the Indus. Palace to right.

Engraved by T. Higham, 1836, for "Views in India."

Hurstmonceaux Castle. Signed "J. M. W. Turner, 1817." [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill. Cooke's Gallery, 1823.]

15 × 22. Marshy ground in front, with cows by pool.

Engraved by W. B. Cooke, 1820, "Views in Sussex." (Unpublished and unfinished plate.)

Huy, on the Meuse. 1830–40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

5⅛ × 7⅝. Body-colour, on blue paper. Companion to the Namur drawing.

Hylton Castle, Durham. Circa 1815. [Earl of Strathmore. Glasgow, 1901. Ex Mr. Bowes, of Streatlam Castle (Thornbury, p. 598).]

Reapers resting in cornfield on slope to left. Square mass of castle in mid-distance, backed by fells and moors.

Engraved by S. Rawle, 1819, Surtees' "Durham."

Hythe. Before 1823. [Chr. 1862, Plint; 1896, G. Simpson.]

5⅛ × 9. Looking down on barracks, church and bay beyond, partly hidden by clump of elms on right. Very yellow drawing.

Engraved by G. Cooke, 1824, for "South Coast."

Icebergs, Ship surrounded by. Circa 1835. [J. E. Taylor, Esq.]

Two unfinished vignettes.

Iffley Mill. 1800. [Ex Novar Collection. (?) Chr. 1890, Sir J. Heron.]

8¼ × 10⅛. Given by Turner to Williams the engraver when stopping at Oxford.

Ilfracombe. 1813–1816. [Cooke's Gallery, 1822.]

Storm and shipwreck. Looking west towards the town. High cliffs to left.

Engraved by W. B. Cooke, 1818, "South Coast."

India, Views in. 1836–38.

5⅛ × 8. Seven drawings made from sketches by Lieut. White, and engraved for a work on Northern India.

See **Himalayas, Hurdwar,** and **Jumna.**

1. Hurdwar from the Ghaut. Engraved, T. Higham. Fair on the sands.
2. Mussouree and Dhoon, from Landour. Engraved, J. B. Allen. Looking down over wide plain.
3. From Tyne or Marma. Engraved, E. Goodall. Snowy range beyond nearer hills.
4. Jubbera. Engraved, J. Cousen. Looking over wide hilly tract, with prominent stratification.
5. Jumna, Falls near source of. Engraved, J. Cousen.
6. Dhoon valley from Landour ridge. Engraved, W. Floyd. Native sportsmen under tree.
7. Golgong, on Ganges, rocks at. Engraved, E. Goodall. Sun sinking over river.

Ingleborough, from Hornby Castle. Signed and dated 1818. [W. Law, Esq., ex Bernal and Bale Collections. R.A. 1887. G.H. 1899. Chr. 1881, Bale.]

11½ × 16⅛. View from terrace of Castle, over wide open meadow land, bordered by the river, which hugs the hills on the left. Ingleborough beyond. In right corner a peacock.

Engraved, C. Heath, 1822, Whitaker's "Lonsdale."

Innsbruck. 1795–1797. [V. and A. Museum. Jones Bequest, 1882.]

6⅝ × 9⅜. Looking down wide street to the Anna Column. Faint snowy mountains at back.

Inverary. *See* **Fyne, Loch.**

Inverness. 1831–34. [Ex Novar Collection. Chr. 1878, Munro.]

3⅝ × 6¼. Looking across river, with flanking view of bridge, to tall sunlit spire. Squally sky.

Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."

LIST OF WATER-COLOUR DRAWINGS

Isleworth Church. Circa 1789. [P. C. Hardwick, Esq. R.A. 1887. B.F.A.C. 1884.]

10¾ × 15. Barges at anchor against wall of churchyard. Sundial on wall of church. (Turner worked as draftsman for the grandfather of Mr. Hardwick.)

Isola Bella. (After a drawing by Hakewill.) Circa 1817. [Ex Ruskin Collection. F.A.S. 1878.]

From terrace of gardens; statuary, and plants in vases. Lake beyond, and cumulus clouds.
Engraved by J. Fittler, A.R.A., for Hakewill's "Italy."

Italian Lake Scene. 1830–40. [Fairfax Murray, Esq., ex Mr. Prior, of Cambridge.]

5⅛ × 7⅝. Road passing fantastic rocks by side of lake. Brilliant evening tints. Body-colour, on blue paper.

Italian Landscape. Circa 1835. [Ralph Brocklebank, Esq. G.H. 1899.]

9¾ × 14¼. Pale indication of mountains. Blue water in front. One of a pair of Italian sketches.

Italian Landscape: Bridge over River. [Rev. W. MacGregor, ex Novar Collection.]

Sketch in pencil and wash.

Italian River. Circa 1828. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

9⅛ × 11⅞. River winding round promontory. Rapid slightly treated drawing, fine in effect.

Italy in Olden Times. *See* **Savoy, Scene in.**

Jedburgh. Circa 1831. [Ex Quilter and Feetham Collections. Moon's Gallery, 1833 (Cadell). Chr. 1895, Feetham.]

3⅛ × 5¾. Stream in F., women drying clothes. Above, the nave and tower of Abbey, and white houses.
Engraved by R. Brandard, 1833, Scott's "Minstrelsy of Scottish Border."

Jericho. (After a drawing by the Rev. R. Masters.) 1832–34. [Oxford Un. Gal. Ruskin Donation.]

5 × 8. Booths and tents in F. to right. Camp of pilgrims. Square keep and mountains in yellow evening light.
Engraved by W. Finden, Finden's "Bible."

Jerusalem. Circa 1832. [Sir Donald Currie, G.C.M.G. Chr. 1892, Murrieta.]

3⅛ × 5⅛. Long line of white mosques in evening light, capping plateau. Three men praying in F. "Gold and blue."
Engraved by W. Miller, Scott's Prose Works.

Jerusalem: Absalom, Tomb of, and Kedron Brook. (After a drawing by C. Barry.) 1832-34. [G. P. Dewhurst, Esq., ex Agnew Gallery, 1900, ex John Morley, of Clapton. Chr. 1896, Morley.]

5⅛ × 8. The tomb to the left. Bridge over stream in valley to right below. Crescent moon in centre of sky.
Engraved by E. Finden, Finden's "Bible."

Jerusalem, from Latin Convent. 1832–1834.

5 × 8.
Engraved by E. Finden, Finden's "Bible."

Jerusalem, from Mount of Olives. (After a drawing by C. Barry.) 1832–1834.

5 × 8. Temple in centre mid-distance, rainbow to left. Sarcophagus in F.
Engraved by J. B. Allen, Finden's "Bible."

Jerusalem, North-west view. (After a drawing by C. Barry.) 1832–1834.

5 × 8. White domes rising over long line of walls. Women under trees to right.
Engraved by W. Finden, Finden's "Bible."

Jerusalem: Pool of Bethesda. (After a drawing by C. Barry.) 1832–34. [Arthur Severn, Esq., ex Ruskin Collection. G.H. 1899.]

5¼ × 8. Deep hollow at angle of walls. Slanting rays of evening sun from left lighting up white houses crowning the walls.
Engraved by E. Finden, Finden's "Bible."

Jerusalem: Pools of Solomon. (After a drawing by C. Barry.) 1832–34. [Fitz. Mus., Cambridge. Ruskin Donation.]

5⅛ × 8. Sun setting over a series of rectangular walled reservoirs. Mounted Arabs galloping to left.
Engraved by J. Stevenson, Finden's "Bible."

Johannesberg. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅝ × 13⅜. Hill and castle in mid-distance right. Two boats in F. Calm water. Rainy sky. Chiefly body-colour, on 'stained' paper.

Johannesberg. Circa 1824. [F. H. Fawkes, Esq., Farnley Hall.]

Wide, calm river, reflecting sky. Passenger and other boats. Rounded vine-clad hill beyond.

Johnnie Armstrong's Tower, Gilnockie. Circa 1830–32. [Ex Lady Ashburton and Novar Collections. Moon's Gallery, 1833 (R. Cadell). Chr. 1877, Munro.]

Vignette. Bridge over the Esk in F., with coach passing. Beyond, the Border Tower standing on shoulder of promontory above stream.
Engraved by E. Goodall, Scott's "Minstrelsy of the Scottish Border."

Joppa. (After a drawing by C. Barry.) 1832–34. [Sir Donald Currie, G.C.M.G., ex Levy Collection. Chr. 1875, Levy.]

5 × 8. Walled town on flank of low hill. Sea to right. Slanting rays of sunlight. Mountain distance.
Engraved by E. Fisher, Finden's "Bible."

Jumna, Falls near Source of. (After a drawing by Lieut. G. F. White.) Circa 1834. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

5⅛ × 8. Camp under huge rocks to left. Stream falls over amber-coloured rocks to right. Rocky mountains against pale blue sky on horizon.
Engraved by J. Cousen, 1836, "Views in India."

Jupiter, Temple of. *See* **Ægina.**

Katrine, Loch. Circa 1831. [C. W. Lea, Esq., of Worcester, ex Novar Collection. Chr. 1878, Munro.]

3¾ × 5⅞. Lane and wooded glade in F. left. Lake with islands on right.
Engraved by W. Miller, Scott's "Lady of the Lake."

Katz Castle, with Rheinfels. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7½ × 12⅛. Ruined castle on cliff, with trees at base. On right a glimpse of river winding under steep castle-crowned bank. Afternoon sky. Chiefly body-colour, on 'stained' paper.
Another drawing of Katz Castle, 12 × 16¾, Chr. 1863, Mozley.

Kedron Brook. *See* **Jerusalem.**

Kelso. Circa 1831. [Ex J. Miller, Esq. M. 1857. Chr. 1872, G. R. Burnett; 1899, W. Dell. Moon's Gallery, 1833 (R. Cadell).]

3 × 6. Looking up river to long classical bridge. Town and Abbey beyond to right. Trees overarching road in F. left. Faded.
Engraved by R. Wallis, 1833, Scott's "Minstrelsy of Scottish Border."

Kenilworth. 1830–35. [E. de la Penha, Esq., ex Novar and Gurney Collections. Chr. 1878, Munro.]

3⅜ × 5½. Reception of Elizabeth by Leicester. Full moon rising to left of castle, reflected in water. Castle lit up by fireworks, with wreaths of smoke. Crowded F.

Kenilworth. Circa 1830. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (T. Griffith).]

11½ × 17⅜. Mid-distance filled by castle, lit by last gleam of sunset. Full moon rising right. Shallow water with cattle in F. Woman milking.

Engraved by T. Jeavons, 1832, "England and Wales."

Kent, View in. 1793–95. [Man. Whit. Inst. Taylor Donation. Ex Wells and Bale Collections. B.F.A.C. 1871.]

9 × 14¼. Cornfield with figures reaping, trees and distant landscape.

Kent, View on Coast. Circa 1794. [Ex Percy Collection. R.A. 1887.]

8 × 16½. A church and some cottages, with hill behind. Fishing-boat on sand and figures in F.

Keswick Lake. *See* **Derwentwater.**

Kidwelly Castle, Carmarthenshire. Circa 1835. [W. A. Watson Armstrong, Esq., ex Lord Armstrong and Novar Collections. Moon's Gallery, 1833 (Griffith). Chr. 1877, Munro.]

11⅝ × 17⅜. Marshy ground with reeds; beyond rise the walls of castle, gleaming in sun through rainy mist. Small rainbow on left. On road, right, wind-swept figures and cart.

Engraved by T. Jeavons, 1837, "England and Wales."

Kidwelly Castle, early drawing. Chr. 1859, Rodgett.

Kilchurn Castle and Loch Awe. Circa 1802. [Abel Buckley, Esq. R.A. 1887. Glasgow, 1901. Chr. 1860, Burnett.]

21 × 30½. Looking across the lake, the Castle on promontory in mid-distance. Snow-covered Ben Cruachan to right. Rainbow stretches across centre of picture. In F. figures sitting near two earthen jars.

Probably the "Kilchern Castle with Cruchan Ben" of R.A. 1802.

Kilchurn Castle and Loch Awe (?). Circa 1830. [Ex Ch. Langton, Liverpool F.A.C. 1874. Chr. 1901, Langton.]

3½ × 5½. Looking across water to low ruins partly hidden by trees. Flash of lightning. Figures landing from skiff.

Nearly identical with vignette of Lochmaben Castle.

Kilgarran Castle. Circa 1827. [Ex Pattinson Collection, Gateshead. Moon's Gallery, 1833 (T. Griffith).]

Looking up river between wooded banks to two towers of Castle. Setting sun reflected in water. Wreath of mist on left.

Engraved by J. T. Willmore, 1829, "England and Wales."

An early drawing of Kilgarran Castle was in the Ruskin Collection, F.A.S. 1900.

Killiecrankie. 1831–34. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Looking up glen, wreaths of cloud and smoke. Troops marching down path to left. Cottages in flame in left F.

Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."

Kirkby Lonsdale Churchyard. Circa 1818. [Humphrey Roberts, Esq., ex R. Morland, Esq. R.A. 1887. Ex Mr. Orme, of "Longmans." Chr. 1884, Orme.]

11½ × 16⅝. Looking over open valley to mountains on right, with wreaths of smoke or mist. On left, boys aiming at pile of books on tombstone.

Engraved by C. Heath, 1821, Whitaker's "History of Lonsdale."

Kirkstall Abbey. Circa 1797. [Rev. E. S. Dewick. G.H. 1899. Ex Lord Harewood. Chr. 1858.]

20 × 29. River falls over weir; beyond, meadows with cattle and the Abbey. Blue and brown.

Kirkstall Abbey: Refectory. R.A. 1798. Signed "J. M. W. Turner" (probably a later addition by Turner). [Soane Museum.]

18 × 26. Crypt-like building of Norman architecture. A column, right, emerges from blue pool of water; at base of another to left a group of cows. Beam of light enters from hidden window on left.

Painted for Sir John Soane.

Engraved, *Liber*, No. 39 (Rawlinson); and by J. Scott, 1814, in Britton's "Arch. Antiq."

Kirkstall Abbey: Refectory. Circa 1800. [J. E. Taylor, Esq.]

15 × 21. Group of cows by central Norman pillar of crypt-like building. "Eye" of light from circular opening to left.

Knaresborough. Circa 1826. [Laundy Walters, Esq. (G.H. 1899), ex J. F. White (R.A. 1886) and Novar Collections. Chr. 1878, Munro. Moon's Gallery, 1833 (Rev. E. Coleridge).]

11⅜ × 16⅛. Looking from height along river to mill. Castle and town on high horizon. Blue mist in valley. Rosy light over town and hill.

Engraved by T. Jeavons, 1828, "England and Wales."

Kosciusko. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette.

Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.

Küsnacht. *See* **Lucerne, Lake of.**

Lahn and Rhine, Junction of. 1819. [Lord Penrhyn, ex Farnley Collection. R.A. 1889.]

7⅜ × 12¼. On left, point of land at junction of two rivers, with Lahneck Castle on conical hill. On right, road runs under steep banks with a stone parapet. Cloudy sky. Chiefly body-colour, on 'stained' paper.

Lake Scene—Sketch. 1838–40. [W. G. Rawlinson, Esq., ex Birket Foster Collection.]

8½ × 10½. Looking over lake (Lucerne?) to wooded mountain. Small town on shore opposite. Steamer in distance. Summer sky.

Lake Scene. Circa 1825. [Mrs. Hollins, ex Sir John Herschell.]

6 × 9. A lake between low hills. In centre mid-distance some white houses by a single-arched bridge. Vague mountains beyond.

On the back an upright sea-piece. Tumbling greenish waves in F. Steamer to right, cliffs to left. Deep blue distance and sky.

Lalla Rookh. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]

7¼ × 5¼ (in case). Lady reclining on couch under Persian portico.

Lambeth Palace. *See* **London.**

Lancaster, from Aqueduct. Circa 1825. [F. Stevenson, Esq., ex Leech and Langton (Manchester, 1857) Collections. Chr. 1887, Leech.]

11 × 15½. Canal with barges crossing aqueduct bridge. In sunshine beyond, the Lune and slopes with reapers, and further off the bridge and town.

Engraved by R. Wallis, 1827, "England and Wales."

Lancaster Sands, with Horsemen. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886.]

11 × 15¼. Coach and horsemen overtaken by storm and rising tide. Driving rain approaching on right. Gleam of sun behind coach.

LIST OF WATER-COLOUR DRAWINGS

Lancaster Sands. Circa 1825. [F. Stevenson, Esq., ex J. Irvine Smith, Esq. R.A. 1886. Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (Tomkinson).]

10¾ × 16. Stage-coach and people on foot hurrying to escape rising tide. Hills in distance. Evening coming on.
Engraved by R. Brandard, 1828, "England and Wales."

Land's End. Circa 1813. [Ex Mr. Crawhall, of Newcastle. Cooke's Gallery, 1822.]

Gulls resting on granite tors in F. Sun shining on crags and rocky downs to right. Full gust of storm from black clouds on left.
Engraved by G. Cooke, 1814, "S. Coast."

Land's End, Longships Lighthouse. Circa 1834. [J. E. Taylor, Esq. G.H. 1899. Ex Novar and Craven (R.A. 1891) Collections. Chr. 1878, Munro.]

11 × 17. Wild sea, wreckage on left, waves dashing up side of crag to right, round which a cloud of sea-gulls. Beacons shining from the rocky coast. To extreme left the lighthouse on horizon. Late twilight gloom.
Engraved by W. R. Smith, 1836, "England and Wales."

Langharne Castle, Carmarthenshire. Circa 1831. [F. Stevenson, Esq. Chr. 1868, W. M. Bigg.]

Wreckage tossing amid waves in F. Castle in mid-distance left. Squally, wind-swept sky with gleam of light.
Engraved by J. Horsburgh, 1833, "England and Wales."

La Riccia. (After a drawing by Hakewill.) Circa 1815. [E. Steinkopff, Esq., ex Windus Collection. Chr. 1886, Mrs. Austin. Cooke's Gallery, 1824 (B. G. Windus).]

5⅜ × 8⅛. A glade in forest with sheep. Above, on wooded height, walls and dome of church, lit by evening light.
Engraved by J. Pye, 1819, Hakewill's "Italy."

Last Man, The. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette.
Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Launceston. Circa 1825. [J. F. Schwann, Esq., ex Mrs. Moir. R.A. 1887. M. 1857. Moon's Gallery, 1833 (T. Tomkinson).]

11 × 15½. Looking across meadow from wooded height to town and castle. Tree-bordered road in F., with man on horseback.
Engraved by J. C. Varrall, 1827, "England and Wales."

Lausanne, near: Village of Cluni. Circa 1793. [St. James' Club, presented by the late Sir Julian Goldsmid, Bart.]

11 × 18. Looking up the lake to the Dent du Midi. In centre mid-distance, little village and spire of church. Indian ink, with a little indigo. Probably after a drawing by Cozens.

Lausanne and Lake of Geneva. Signed and dated "J. M. W. Turner, R.A., 1807." [A. J. Forbes-Leith, Esq., ex Farnley Collection. Chr. 1890, Fawkes.]

11¼ × 15⅝. Figures reclining under large oak in F. Looking down over town and calm lake indented by promontories. Golden haze in sky.

Lausanne. 1830–40. [J. E. Taylor, Esq.]

8¾ × 12⅜. White towers on left, with bridge over deep valley. Clump of tall trees to right. Coach ascending below. Unfinished drawing.
Cf. sketch in Nat. Gal., No. 91.

Lausanne, from the Signal. Sketch. Circa 1840–42. [W. G. Rawlinson, Esq.]

9 × 13. Looking down deep valley upon the Cathedral and towers of town, lit by last rays of sun and backed by the deep blue lake. Full moon rising.

Lauterbrunnen: Staubbach Falls. Signed and dated "J. M. W. Turner, 1809." [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15. Looking along wide road. Cliffs and waterfall to right in morning light. Faded.

Lebanon and Convent of St. Antonio. (From a drawing by C. Barry.) Circa 1832–34. [Oxford Un. Gal. Ruskin Donation.]

5⅜ × 8. White Oriental buildings against side of precipice to right. Wooded gorge to left. Evening light.
Engraved by W. Finden for Finden's "Bible."

Lebanon, from the Coast. *See* **Tripoli.**

Leeds. Circa 1816. [Ex Ruskin, Knowles, and Allnutt Collections (M. 1857). Chr. 1863, Allnutt; 1880, Knowles; 1882, Ruskin.]

12 × 17. On parapetted road to right, milkman on donkey and packmen. Panoramic view over town. Smoke carried to right by wind.
Lithograph (12 × 17) by J. B. Harding, 1823.

Leicester Abbey. Circa 1832. [Ex Ruskin (F.A.S. 1878) and Novar Collections. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).]

11⅝ × 18. Little girl crossing stepping-stones, man watering horses in F. Moon rising through clouds on right. Sunset sky.
Engraved by W. R. Smith, 1834, "England and Wales."

Leiston Abbey, near Aldborough. Circa 1794. [J. C. Jackson, Esq. B.F.A.C. 1884.]

12 × 10½. Architectural drawing in the manner of Hearne.

Lichfield. Circa 1795. Signed "Painter, Turner" on shopboard over a door. [C. Fairfax Murray, Esq.]

8⅛ × 10⅜. Market place with Johnson's house. Indian ink wash, slightly tinted.

Lichfield. 1830–35. [Sir E. H. Scott, Bart., ex Novar Collection. Chr. 1878, Munro.]

11¼ × 17½. Yellow light on Cathedral in centre. Washerwomen on bridge to left, children and dog F. right.
Said to have been made for the "England and Wales" series, but not engraved.

Limekiln. Circa 1799. [Sir Charles Robinson, C.B.]

6 × 10. Late evening, limekiln in hollow of hill, over which the moon is rising.

Lincoln. 1795–98. [V. and A. Museum. Ashbee Bequest, 1900.]

9⅛ × 12⅝. In F. river with sailing barge, and tree on small island; the Cathedral crowns the hill, with the town below. The F. treated in a more conventional manner than the luminous distance.

Lincoln. Circa 1805. [Coningsby C. Sibthorp, Esq. R.A. 1887. Painted for one of the family.]

26 × 40. Looking across the Witham to the town and Cathedral in sunlight. Barge sailing down river, other barges near the bank.

Lincoln Cathedral: South Porch. R.A. 1795. [Ex R. Clutterbuck. M. 1857. Int. Exh. 1874.]

In Cooke's Gallery, 1824, as "Porch of St. Hugh."

Lincoln Cathedral. Probably R.A. 1795. Signed "W. Turner, 1795." [British Museum.]

17⅜ × 13¾. The west towers of Cathedral crowned with the old spires seen rising over Exchequer Gate. Row of old houses to right. Highly-finished drawing, with restrained colouring.

Lincoln: Roman Gate. Circa 1800. [Rev. Stopford A. Brooke.]

17½ × 20⅝. Massive arch, with large, carefully-drawn voussoirs. Girtin-like drawing on rough grey paper.

Linlithgow Palace. ("Abbotsford Turners.") Signed "J. M. W. Turner, R.A., Sept. 14, 1821." [Th. Brocklebank, Esq. R.A. 1886. G.H. 1899. Ex Sir Walter Scott.]

6¾ × 10. Palace in mid-distance. Highlander and dog in F., and some cows coming out of the water.

Engraved by R. Wallis, "Prov. Antiq. of Scotland."

Linlithgow Palace. 1831–34. [Ex Ruskin Collection. R.I. 1886. F.A.S. 1900.]

Vignette. Palace lit by setting sun. Crescent moon. Quiet pool with cattle in F.

Engraved by W. Miller, 1836, Scott's "Tales of a Grandfather."

Llanberis, Lake of. 1790–92. [Mrs. Worthington, Sale Lodge.]

10 × 14½. Delicate greys and blues.

Llanberis, Lake. Circa 1794. [The late Mr. R. Mills.]

7⅛ × 9½. Towers of Dolbadern Castle across lake. Snowdon above. Tinted drawing in shades of blue and green.

Llanberis, Lake. Before 1833. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. Ex Windus Collection. M. 1857. Moon's Gallery, 1833 (C. Heath).]

12½ × 18⅛. On left the dark lake, rough moorland to right, with stunted firs. Crags seen through wild sky. Boys bathing in lake.

Engraved by J. T. Willmore, 1834, "England and Wales."

Portion of F. engraved by J. C. Armytage in "Modern Painters."

Llangollen, Bridge at. 1790–92. [Man. Whit. Inst. Probably from Dr. Monro's sale, 1833.]

9 × 14⅜. Blue and grey drawing.

Llangollen. Circa 1796. [Man. Whit. Inst. Probably from Dr. Monro's sale, 1833. Taylor Donation.]

7⅜ × 10. Careful panoramic view over town and hills beyond.

Llangollen, Vale of (or rather Usk ?). Circa 1799. Signed "W. Turner." [Abel Buckley, Esq. R.A. 1886. Glasgow, 1901. (?) Chr. 1863, J. Allnutt.]

16⅜ × 25½. Looking up valley. Long bridge in mid-distance. Cows standing in water.

Cf. the "Bridge over Usk," in V. and A. Museum, which this drawing closely resembles.

Llangollen. Circa 1835. [Ex Bolckow (R.A. 1887), and Leyland Collections. Chr. 1872, Leyland; 1891, Bolckow.]

10½ × 16. Wide bed of Dee occupies F. Wooded hill in gloom beyond. Bridge and town in distance, right, in evening light.

Engraved by J. T. Willmore, 1837, "England and Wales."

Llanrwst. Circa 1818. [Mrs. Newall. (?) Forster's, 1856, Dillon.]

11⅛ × 18. Blue river in front, women drying linen by shore on left. In centre, a brown tree partly hides a little church. Above, right centre, the sun sinking behind hills. Pale luminous sky.

Llanthony Abbey, Monmouthshire. Circa 1795. Signed "Turner." [J. E. Taylor, Esq., ex J. Percy. R.A. 1887, and C. S. Bale, B.F.A.C. 1871. Chr. 1881, Bale; 1890, Percy.]

8⅛ × 12. Hills concealed by rain. Gleams of sun and a rainbow. Abbey in mid-distance. Fisherman sitting on rock.

Coloured aquatint by G. Hunt, "Scenery of S. Wales."

Drawn for Sir H. Englefield, Bart.

Llanthony Abbey, Monmouthshire. Circa 1834. [J. E. Taylor, Esq. Ex Ruskin Collection. B.F.A.C. 1871. R.A. 1886. G.H. 1899.]

11⅛ × 16⅛. Abbey seen through last drops of rain squall, pale against hillside. Swollen river rushes toward left. Fishermen sheltering under bank on right.

Engraved by J. T. Willmore, 1836, "England and Wales."

Lochgyle: Lord Ullin's Daughter. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Full moon in depth of gorge. The castle on right. The pursuing horsemen seen on cliff to left.

Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.

Lochiel's Warning. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Two Scottish chiefs in F. Burning town in distance.

Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.

Lochleven Castle. Circa 1834. [Sir Donald Currie, G.C.M.G., ex John Morley, of Clapton. Chr. 1896, Morley.]

4 × 6. Sun sinking over calm lake, Highlanders embarking in F. Castle in mid-distance left.

Engraved by J. B. Allen, 1837. Scott's novels, "The Abbot."

Lochmaben Castle. Circa 1831. [Sir Donald Currie, G.C.M.G., ex Ruskin Collection. F.A.S. 1878. Chr. 1865, J. B. Williams.]

Vignette. Looking across water to low ruins partly hidden by trees. Flash of lightning. Figures landing from skiff.

Engraved by J. T. Willmore, Scott's "Minstrelsy of Scottish Border."

(See also "Kilchurn Castle.")

Loire, near Nantes, Calm on the. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

6⅛ × 7¼. Sun sinking amid cirrus clouds to right. Bluff with steep cliff by river on left. Body-colour, on grey-blue paper.

Engraved by R. Wallis, "Rivers of France," 1833–35.

Loire, On the. Circa 1830. [Oxford. Ruskin School.]

5⅛ × 7⅞. Deep blue bluff to left. Boat in front. Body-colour, on grey paper.

Loire, On the. Circa 1830. [John L. Roget, Esq.]

5⅛ × 7⅛. Warm evening light on fortress and bridge. Body-colour, on grey paper.

London: Lambeth Palace. R.A. 1790 (J. W. Turner). [F. Stevenson, Esq., ex Mrs. Courtauld. R.A. 1887. Ex Narraway family of Bristol.]

10 × 14¾. Old Westminster Bridge beyond the Palace to extreme right. Lollards' Tower seen behind an inn. Careful, well-drawn architecture. The figure in "incroyable" costume perhaps a later introduction.

Turner's first exhibited work.

London: Old Blackfriars Bridge. Circa 1794–5. [Man. Whit. Inst. Taylor Donation. R.A. 1887.]

10⅛ × 16⅜. Three arches, two columns on each pier, supporting a cornice and balustrade. Boat fastened to nearest pier.

London, from the South. Circa 1800–1802. Perhaps R.A. 1801, "London, Autumnal Morning." [R. Brocklebank, Esq. G.H. 1899. Said to have been painted for J. Burnett, the engraver. (?) Cooke's Gallery, 1824, "Morning, an Effect of Nature near London."]

23¾ × 39. Group of cattle in F. with trees. St. Paul's and Westminster Abbey seen rising above the hazy air. Predominant blue and brown.

London: Drawing-room of 45, Grosvenor Place, hung with Turner's Drawings. [F. H. Fawkes, Esq., Farnley Hall.]

Frontispiece to MS. Catalogue of the 1819 Exhibition.

The other drawings in this Catalogue are apparently by Buckley.

LIST OF WATER-COLOUR DRAWINGS

London, from 45, Grosvenor Place. After 1819. [Ex Farnley Hall Collection. Chr. 1890, Fawkes.]

9¾ × 15¾. View from Mr. Fawkes' London house.

London, Port of. Circa 1825. Signed "J. M. W. Turner, R.A." [V. and A. Museum. Jones Bequest. Forster's, 1856, Dillon.]

11⅛ × 17½. View from steps of Custom House; shipping and crowded boats. To left of old bridge, St. Saviour's and Shot Tower. "Port of London" on buoy.
Engraved by E. Goodall.

London, Tower of. Circa 1825. [Ex Colonel Birchall. M. 1857, and Int. Exhib. 1862. Chr. 1877, Knowles; 1890, W. Carver.]

12 × 17. Shipping and small boats. Two steamboats, the "Lord Melville" and the "Talbot." Elaborate sky. Drawing also known as "First steamer on Thames." Faded.
Engraved by W. Miller, 1831.

London: The Custom House. [Chr. 1860, G. Hibbert.]

Monument seen over top of Custom House. St. Paul's and St. Magnus to left. Shipping on river.
Engraved by J. C. Allen, 1827.

London Docks. [Chr. 1874, J. Farnworth.]

5 × 9.

London: Fire at Fenning's Wharf. 1830–40. [Man. Whit. Inst. Taylor Donation.]

11½ × 17½. Faded.

Long, Loch—Morning. Circa 1805. [V. and A. Museum. Lent by Trustees of National Gallery.]

12½ × 19. Greenish grey, broadly treated sketch.

Looe, East and West. 1813–15. [Chr. 1891, Kurtz. Cooke's Gallery, 1822.]

Looking down on calm harbour from wooded hill; old bridge below leading to little town. Sea breaking outside on left.
Engraved by W. B. Cooke, 1818, "South Coast."

Louth. Circa 1827. [Ex Ruskin and Novar Collections. Chr. 1877, Novar. Moon's Gallery, 1833 (G. Griffith).]

11½ × 16½. Late Gothic church and tower, lit up by evening sun, at head of wide street. Booths to left, and men selling horses to right. Light summer cumulus and cirrus.
Engraved by W. Radclyffe, "England and Wales," 1829.

Lowestoft. Circa 1835. [Mrs. Sale, Worcester. R.A. 1891. Ex Novar Collection. Chr. 1878, Munro.]

11 × 16¾. Open fishing boat sinking in storm-lashed sea. Lighthouse on black hill on horizon. Crescent moon.
Engraved by W. R. Smith, 1837, "England and Wales."

Lowestoft. Circa 1838. [J. E. Taylor, Esq. R.A. 1891.]

7 × 9¾. Stormy sea. Black clouds over wooded headland. 'Whip' of lightning. Similar composition to the "England and Wales" drawing, but nearer land. Body-colour, on grey-blue paper.
Engraved by J. C. Allen (7 × 10) for Holloway's Supplement to "England and Wales."

Lowestoft Lighthouse. Circa 1838. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Round tower on left. Full moon just risen in deep blue sky. Body-colour, on grey paper.
Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."

Lucerne. Three Drawings. 1792–3. [Ex Sackville Bale Collection. Chr. 1881.]

1. Lucerne town. 9¾ × 15.
2. Tell's Chapel. 9¾ × 14.
3. Lake near Altdorf. 9¾ × 15.

Grey drawings in style of Cozens.

Lucerne, from the Walls. 1842. [E. Nettlefold, Esq., ex Fowler and Ruskin Collections. Chr. 1899, Fowler.]

12 × 18. Panoramic view of town. Steps and terraces by old walls in F. Faded in parts. Sketch in National Gallery.
Drawing made for Mr. Ruskin. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Lucerne—Moonlight. 1843. [J. Irvine Smith, Esq., ex Novar Collection. M. 1857. Chr. 1877, Munro.]

11⅝ × 18¾. Looking up the Reuss toward the covered bridge, town chiefly on the left. Women by quay in right corner. Blue drawing.
Drawing made for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878. Probably No. 3 of the 1843 drawings.

Lucerne, from the Lake. Circa 1845. [Mrs. Newall. G.H. 1899. Ex Ruskin Collection.]

11½ × 18. Walls and towers creeping up hill on right. Towers and houses of town reflected on lake. Spurs of Pilatus in hazy distance, the highest peak indicated in pencil only. Boats with brightly clad figures in F.
Woodcut of Pilatus in Ruskin's "Modern Painters," vol. iv.

Lucerne, Lake of. Three Sketches. 1830–40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

9 × 11½. Rapid sketches and sky studies in pencil and wash.

Lucerne, Lake of. Circa 1840. [Slade School, London. Vaughan Bequest, 1900.]

10 × 12. Figures outlined in colour in F. right, pier to left. Steamer in distance. Blue mountains and lake.
First steamer on Lake of Lucerne in 1837.

Lucerne, Lake of. Circa 1840. [Ab. Haworth, Esq. R.A. 1886. G.H. 1899. Ex Col. Holdsworth. Chr. 1882, Holdsworth.]

11⅜ × 18¾. Sun rising over the broad lake, in which the mountains are reflected. A steamer to right. On left a garden with figures, and wooden houses.

Lucerne, Lake of. Circa 1840. [James Knowles, Esq., ex Addington and Albert Wood Collections. Chr. 1886, Addington.]

10½ × 14. Evening light on mountains to right. Waning moon. Slight.

Lucerne, Lake of. 1841–42. [W. A. Watson Armstrong, Esq., ex Lord Armstrong and Novar Collections. Chr. 1878, Munro.]

11¾ × 18. Houses and figures in F. left. Sun rising over the St. Gothard mountains. Grey and rosy morning effect.
This is probably No. 4 of the ten drawings made in 1842. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Lucerne, Lake of. 1840–45. [V. and A. Museum. Vaughan Bequest, 1900.]

18 × 24. Rapid sketch in colour, without outline.

Lucerne, Lake of: Brunnen. 1841–42. [J. Irvine Smith, Esq., ex Bicknell and Dudley Collections. Chr. 1863, Bicknell; 1869, N.N. to Lord Dudley.]

12 × 18½. View from above Brunnen, looking up the Bay of Uri. Roofs of houses in corner, right. Steamer on lake.
Drawing made for Mr. Bicknell. See "Epilogue" to Ruskin's Notes, F.A.S. 1878. No. 5 of the ten 1842 drawings.

Lucerne, Lake of: Brunnen. 1842–45. [Mrs. Williams, (?) ex Windus and De Patron Collections. See Thornbury, p. 467.]

11¾ × 18. Looking across to the cliffs of Seelisberg in warm yellowish light. Steamer coming up Bay of Uri on left. Red roofs of cottages in immediate F. Faded in parts.
Engraved by R. Wallis (large steel plate).

Lucerne, Lake of: Brunnen—First Sketch. [Cambridge, Fitz. Mus., Ruskin Donation, 1861.]

8¾ × 11½. On left a steep hill covered with houses descends abruptly to a blue pool on right. From the pool a spit of land with cattle on it runs out across F. A street with figures comes down to F. on left.

Lucerne, Lake of, from Flüelen. Circa 1805. R.A. 1815 (?). Signed "J. M. W. T." on barrel. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. R.A. 1886. Chr. 1890, Fawkes.]

26½ × 39½. Large group of market women waiting for boats in F. View looking down Bay of Uri. General greyish-green subdued colour.

Lucerne, Lake of: Flüelen, from the Bay of Uri. [Cambridge, Fitz. Museum. Ruskin Donation.]

9 × 11½. In F. an expanse of greyish water with boats. The village at base of steep hills to left. Misty effect, with grey clouds coming down to low horizon. In distance on right faint mountains.

Lucerne, Lake of: Flüelen, from the Bay of Uri. 1838–40. [Ralph Brocklebank, Esq. G.H. 1899. Ex Hewett Collection.]

11⅛ × 18¾. Flüelen in mid-distance, in part shadow from clouds gathered toward left. On right sunlit sky diffuses mass of light. On lake to right a gaily decked boat, on left the shore rises toward mountains.

Lucerne, Lake of: Küsnacht. 1843. [C. A. Swinburne, Esq., ex Novar Collection. M. 1857. Chr. 1878, Munro.]

12½ × 18½. Tower of church and white houses of village at head of calm bay. Sun rising behind wooded hills on right. Market boats in F.; on one is inscribed "KUESN."

Painted for Mr. Munro. See Ruskin's "Epilogue," F.A.S. Catalogue, 1878.

Lucerne, Lake of: Rigi—Early Morning. ("Dark Rigi.") 1842. [C. A. Swinburne, Esq., ex Cassels (R.A. 1887) and Novar Collections.]

12 × 18. Rigi dark against morning sky. Calm lake, landing stage on left. Burst of steam (?) under mountain. Two sketches in Nat. Gallery.

Painted for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Lucerne, Lake of: Rigi at Sunrise. ("Blue Rigi.") 1841–42. [J. E. Taylor, Esq. R.A. 1886. G.H. 1899. Chr. 1863, E. Bicknell.]

11¾ × 17¾. Morning star over highest point of Rigi, which is relieved against warm morning sky, with yellow dawn to left. Boat with lights burning to right.

Painted for Mr. Bicknell. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Lucerne, Lake of: Rigi—Sunset. ("Red Rigi.") 1841–42. [J. E. Taylor, Esq., ex Ruskin and Munro Collections. R.A. 1886. G.H. 1899.]

12 × 18. Mountain in evening light. Moon rising through misty cloud, reflected in lake. Pleasure boat in front. Deep blue lake, and distance to right.

From sketch, now in National Gallery, made in 1841. Painted for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Lucerne, Lake of: Red Rigi, Small. 1841. [Rev. W. Kingsley. R.A. 1892.]

9⅛ × 14. Similar to the large drawing, but more brilliant. F. of rafts and figures sketched in.

Lucerne, Lake of, with Rigi (?)—Sketch. 1835–40. [R. Brocklebank, Esq. G.H. 1899.]

9⅛ × 14⅛. Lake and mountain. Rapid colour sketch. Deep blue water.

Lucerne, Lake of: Rigi—Evening. Circa 1840. [Man. Whit. Inst. Taylor Donation.]

8⅛ × 12. Moon over town to left. Rigi reflected in lake. Sketch.

Lucerne, Lake of: Rigi and Lucerne from Lake. Circa 1840–42. [W. G. Rawlinson, Esq.]

9⅛ × 13. Early dawn. Blue mass of Rigi in centre, reflected in lake. Towers of town on left. Sketch.

Lucerne, Lake of: Tell's Chapel. Circa 1840. [Sir Hickman Bacon, Bart., ex Ruskin Collection. F.A.S. 1878.]

8⅛ × 11⅛. The white chapel under cliffs to left. Sketch, with rapid brush work.

Ludlow Castle. Circa 1793-94. [Mrs. Worthington, Sale Lodge.]

6⅛ × 8⅞. Entrance and line of walls. Delicate greenish-grey drawing.

Ludlow Castle. Circa 1830. [Hon. W. F. D. Smith, M.P. G.H. 1896. Ex Broderip Collection. Chr. 1871, Broderip.]

12 × 18. Small river in F. left; on right women reapers resting by bank. Scotch fir on extreme right. Castle rises in centre. Faded and altered in parts.

Engraved by R. Wallis, 1831, "England and Wales."

Ludlow Castle: Sabrina. 1830–35. [Mrs. Ismay. R.A. 1892. Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Rising of the water-nymphs. Full moon behind castle.

Engraved by E. Goodall, Milton's "Comus."

Lugano, Lake of. 1830–35. [Ex Huth Collection. Chr. 1895, C. F. Huth.]

9⅛ × 14⅛. Slight drawing, purple and golden green. Pencil marks showing.

Lullingstone Park, Kent. Circa 1791. [A. Keiley, Esq. R.A. 1887.]

6¾ × 10. Large trees in centre; on right stump of broken tree, whose branches fill the F. Cloudy sky.

Lulworth Castle. Before 1820. [G. R. Burnett, Esq., ex Dillon Collection. Chr. 1869, Dillon; 1898, Grant Morris.]

6 × 9. In F. left pool with water-lilies, and cows wading. Open valley leads to castle and church with the downs beyond. Sun setting over hills. Calm summer evening. Faded.

Engraved by G. Cooke, 1821, "S. Coast."

Lulworth Cove. Circa 1812. [F. Stevenson, Esq., F.A.S. 1901. Chr. 1896, Morley. Cooke's Gallery, 1822.]

5⅜ × 8. Centre of drawing occupied by a jutting crag, showing the contorted strata. Looking E. along coast, headland beyond headland. Blue sea and sky.

"Where strata rise like scoria." Lines by Turner, Thornbury, p. 210.

Engraved by W. B. Cooke, "S. Coast," 1814.

Lurlei-berg. 1819. [Lord Penrhyn, ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅜ × 12⅛. Looking up gorge. Evening light on cliffs to left. Fishing boat in F. Greyish blue and pale green.

Chiefly body-colour, on 'stained' paper.

Lurlei-berg. 1819. [Sir H. Doulton, ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7½ × 11⅞. Chiefly body-colour, on 'stained' paper.

Lurlei-berg. 1819. [Louis Huth, Esq., by bequest from the late H. Vaughan. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12⅛. Chiefly body-colour, on 'stained' paper.

Lurlei-berg. 1819. [Ex Farnley Collection. R.A. 1889.]

7⅛ × 11⅞. Chiefly body-colour, on 'stained' paper.

Lurlei-berg. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅛ × 11⅞. Chiefly body-colour, on 'stained' paper.

Lurlei-berg and St. Goarshausen. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅞ × 12⅛. River winding round steep bluff. In mid-distance towers and buildings and a castle above. Ferry boat on river. Sun sinking in stormy sky.

Chiefly body-colour, on 'stained' paper.

LIST OF WATER-COLOUR DRAWINGS

Luxembourg. 1830-35. [J. E. Taylor, Esq.]

5⅛ × 7⅛. Evening light on the fortified plateau. Coloured outline and some body-colour on blue paper.

Luxembourg. 1830-35. [Sir Donald Currie, G.C.M.G., ex Birket Foster Collection.]

5¼ × 7¼. Town seen along crest of rock, deep red in evening light.
Chiefly body-colour, on blue paper.

Luxembourg. 1830-35. [Sir Donald Currie, G.C.M.G., ex Birket Foster Collection.]

5¼ × 7⅛. Among the fortifications. Strong effect of colour. Evening light.
Chiefly body-colour, on blue paper.

Luxembourg. *See also under* **Sisteron.**

Lyme Regis. Circa 1813. [James Donald, Esq., Glasgow, 1901. Ex Bale Collection. B.F.A.C. 1871. Chr. 1881, Bale. Cooke's Gallery, 1822.]

5⅜ × 8⅝. Squall from south breaking over town. White gulls and sails. Shrimpers and bathers.
Engraved by W. B. Cooke, 1815, for "South Coast."

Lyme Regis. Circa 1834. [Ex Pattinson Collection. Chr. 1874, Pattinson.]

11 × 17¼. Wild sea breaking on shore. Shipwreck, the mast falling, on left. Central mass of light illumines town in mid distance.
Engraved by T. Jeavons, 1836, for "England and Wales."

Lyons. 1835–40. [V. and A. Museum. Vaughan Bequest, 1900.]

9⅜ × 12. Brilliant sky. Sun sinking in yellow light. Church towers on left, long bridge in distance. Footbridge, &c. in F. roughly sketched in.

Mackerel Shoal. Circa 1840. [Sir Charles Robinson, C.B., ex Ruskin Collection.]

7 × 10⅜. Crimson sky, fish leaping from sea in F., the bright lights in body-colour. Hasty sketch.

Maidstone Church. Circa 1787. [W. G. Rawlinson, Esq.]

14 × 18⅜. Probably a copy from a print or drawing. Strong colour.
Cf. the "Folly Bridge" in the Nat. Gal., and the "Roadside Inn."

Mailleraye, Château de la, near Caudebec. 1830–32. [Chr. 1852.]

5⅛ × 7¼. Market women in boat on calm river. Rainbow to left. Body-colour, on grey paper.
Engraved by R. Brandard, "Rivers of France."

Mainz. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅛ × 14⅛. Looking up the river to bridge, town on right. Sailing boats. Cloudy sky, with rain-clouds.
Chiefly body-colour, on 'stained' paper.

Mainz. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅜ × 12⅛. View from terrace on river bank. In centre a tower with pointed roof. Cloudy sky.
Chiefly body-colour, on 'stained' paper.

Mainz. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

8⅜ × 13⅞. Town in distance, boats on the river. Late evening sky.
Chiefly body-colour, on 'stained' paper.

Mainz. Circa 1819. [J. E. Taylor, Esq. R.A. 1891.]

8¾ × 14. Looking down calm river to bridge of boats. Yellow evening light.
Sketch on white paper.

Mainz. Circa 1832. [J. E. Taylor, Esq. R.A. 1892. Ex Heugh Collection.]

Vignette. Towers of walls and churches white against deep blue. Raft on river to right.
Engraved by W. Miller, 1834, Scott's "Life of Napoleon."

Malmaison. Circa 1833. [F. Stevenson, Esq., ex Novar Collection. Chr. 1877, Munro.]

Vignette. From steps of terrace. Sun setting in yellow light behind wooded coteaux. Bend of Seine below.
Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."

Malmesbury Abbey. Circa 1792–3. Possibly R.A. 1792. Signed "W. Turner, delt." [Herbert A. Day, Esq.]

21 × 15. Interior, with pigs, &c.
(M. 1857, Mrs. Cooper, "Malmesbury. First drawing exhibited.")

Malmesbury Abbey. Circa 1793. [Man. Whit. Inst. Charles Lees Donation.]

7¼ × 10. Careful drawing, finished only in centre.

Malmesbury Abbey. Signed "Turner, 1795." [J. E. Taylor, Esq. R.A. 1887.]

14 × 10. Interior. To right, a haystack, with pig feeding in front. Beyond the Norman column, detached ruin of the later west-front.

Malmesbury Abbey. Circa 1827. [R. E. Tatham, Esq. G.H. 1899. Ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (T. Tomkinson).]

11⅜ × 16⅜. Water meadows and cattle in F. Milkmaid and rustic lover by stile, left. In centre, nave of Abbey, crowning a green slope, catches the last gleam of sun. Clear sky with light clouds.
Engraved by J. C. Varrall, "England and Wales," 1829.

Malta: Valetta Harbour. 1820-24. [R. D. Holt, Esq. Glasgow, 1901, ex Ruskin Collection. Chr. 1865, Knowles.]

6⅜ × 10⅜. Flat roofs of town rising over sea-wall to right. Shipping and boats to left. Fishermen with hand nets in F.
Engraved by E. Finden, Murray's "Byron," 1825. Childe Harold, Canto II.

Malvern Abbey. Circa 1795. (?) R.A. 1794. Signed "W. Turner." [Mrs. Ashton.]

12⅛ × 16⅛. Late Gothic archway to right. Abbey tower in centre. Men sawing. Grey and green, with little colour.

Malvern Abbey. Circa 1797. [Mrs. Worthington.]

12 × 16⅜. Late Gothic gate of Abbey. Mountains to right.

Malvern Abbey. Circa 1798. [Sir Charles Robinson, C.B.]

16 × 18⅜. View of Malvern Beacon from churchyard. Gleam of light across F.

Malvern Abbey and Gate. Circa 1830. [Ex Windus and Quilter Collections. Chr. 1875, Quilter. Moon's Gallery, 1833 (G. Windus.)]

Wall with Tudor panelling and gateway to right; storm breaking behind Abbey in centre mid-distance. A flash of lightning appears to strike nave.
Engraved by J. Horsburgh, 1832, "England and Wales."

Margate. Circa 1822. [Cooke's Gallery, 1824.]

From shore, west of town. Ribs of wreck on left. Figures collecting wreckage.
Engraved by G. Cooke, 1824, "South Coast."

Margate from the Sea: Whiting Fishing. Signed "J. M. W. Turner, 1822." [Mrs. Fordham. R.A. 1886. Ex Windus Collection.]

16⅜ × 25⅜. Sun rising in morning haze. Cliffs and town seen through mist on right. Fishing-boats in front.
Mezzotint by Th. Lupton, 1825. Also a large chromo-lithograph, "Whiting Fishing."

Margate. Circa 1827. [Oxford Un. Gal. Ruskin Donation.]

6¼ × 10. From the shore to west of town. Stormy sky. Last gleam of sun on white cliffs on left. Pier and church in shade. Sea breaking on shore to right.

Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

Margate. Circa 1830. [Lord Northbourne.]

11½ × 18. Looking over calm bay, from cornfield west of town. Lady and children by footpath.

Engraved by R. Wallis, 1832, "England and Wales."

Margate Pier. [Ex Ruskin Collection. Chr. 1869, Ruskin.]

4½ × 6½. "Unfinished drawing of finest period."

Margate, Sunrise off. Circa 1840. [W. R. Cassels, Esq. Chr. 1869, Ruskin.]

7 × 11. Sketch on brownish paper.

(Many other sketches of the sea and coast near Margate were in the Ruskin sale (1869). See also "Ramsgate.")

Marksburg. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅞ × 12⅜. Trees in F., and a road leading towards castle-crowned cliff in mid-distance. River winding below; high hills beyond. Evening sky. Chiefly body-colour, on 'stained' paper.

Marksburg. Signed "J. M. W. Turner, 1820." [Ex Miss Julia Swinburne. Chr. 1900, Swinburne.]

11⅓ × 18. Castle on rocky height in mid-distance. Harvesting in the valley below.

Drawing made for one of the Swinburne family.

Marly. Circa 1830. [Ex Novar Collection. Chr. 1877, Munro; 1878, Heugh.]

11⅞ × 16¾. Looking along avenue on left. The Seine on right; ladies embarking in boats.

Engraved by W. Miller in "Keepsake," 1832.

Marrick Abbey, Swaledale. 1815–20. [Rev. W. Macgregor. R.A. 1886. Ex Ruskin and Irvine Smith Collections. Chr. 1876, A. Levy.]

11⅛ × 16¼. Looking down on a bend of the river Swale, which occupies mid F. Upon a wooded spur in mid-distance the towers and ruined nave of the abbey. Beyond, wide expanse of rolling mountains and moor. Elaborate sky with cumulus clouds.

Engraved by J. C. Varrall, 1822, Whitaker's "Richmondshire."

Martinswand, near Innsbruck. 1835–40. [Mrs. J. W. Bunney. Given by Ruskin to the late John W. Bunney.]

5¾ × 7¾. Alpine valley, with blue torrent in F. Body-colour, on grey paper. The line of ramparts to right are shown more fully in a companion drawing exhibited at Agnew's Gallery, 1902.

Mäusethurm. *See* **Bingen Loch.**

Mauves, Coteaux de, Loire. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅜ × 7¼. Bluff of schistose rock to right. White sail of boat on calm river to left. Village in distance. Body-colour, on grey paper.

Engraved by R. Wallis, "Rivers of France," 1833–35.

Mauves, near the Coteaux de, Loire. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5¾ × 7¾. Calm river, distant cliff to left. Full moon (?) in sunset sky. Body-colour, on grey paper.

Not engraved (?).

Mawes, St., Cornwall. Before 1823. Signed on rock, "M. W. Turner." [F. Stevenson, Esq. R.A. 1891.]

5¾ × 8⅓. Shore crowded with figures. Pilchard harvest, the fish being shovelled into baskets. Background shut in by little town and castle promontory.

Engraved by J. C. Allen, 1824, "South Coast."

Mawes, St., Cornwall. Circa 1828. [Ex James Collection. Chr. 1897, G. James.]

12 × 16⅝. Crowded beach with heaps of pilchards. Shipping on shore. Circular fort rises over the houses on right. Left, in distance, a castle on cliff.

Engraved by J. H. Kernot, "England and Wales," 1830.

Mayborough; or, "King Arthur's Round Table." Circa 1831. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Large stone in centre of circular grassy entrenchment, enclosed by grove of trees.

Apparently Mayborough, near Ullswater, and *not* the smaller adjacent ring called "King Arthur's Round Table."

Engraved by J. Horsburgh, 1833, Scott's "Bridal of Triermain."

Medway, The. Early. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

8 × 11⅜. Shed and two poles to left, jetty to right. Wooded banks across river. Faint blues and greys.

Melrose. Circa 1831. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

3⅞ × 6⅛. Looking down upon bend of wide, shallow Tweed. Abbey in centre. Sun sinking to right in golden sky.

Engraved by W. Miller, 1833, for Scott's "Lay of Last Minstrel."

Melrose Abbey. [Ex Henry Worthington, Esq. B.F.A.C. 1884. Chr. 1874, Heugh.]

13¼ × 16½.

Melrose Abbey. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]

7¼ × 5¼ (in case). Moon rising over east window. Quotation from "Lady of the Lake."

Meuse, Scene on the. 1830-35. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7¼. White fort and bridge, at entrance of side valley. Crowded raft to left. Body-colour, on blue paper.

Mewstone, The, off Plymouth Harbour. 1813–15. [Nat. Gal., Dublin. Vaughan Bequest. M. 1857. B.F.A.C. 1871. R.A. 1891. Cooke's Gallery, 1824 (Ch. Stokes).]

6 × 9¼. High sea breaking over rock on right. A vessel beating to windward. Entrance to harbour in distance. Dark sky. The blues (Antwerp or Prussian) have apparently darkened.

Engraved by W. B. Cooke, 1816, "South Coast."

Meyricke Abbey. *See* **Marrick Abbey.**

Michael's Mount, St. Circa 1812. [Agnew's Gallery, 1900. Ex Heugh Collection.]

In gleam of light against dark squally sky. Hauling up boat on left.

Engraved by W. B. Cooke, 1814, "South Coast."

Michael's Mount, St. [Sir Donald Currie, G.C.M.G.]

Circa 9 × 12. Uniformly dark sky. Figures on sand in F. Little colour. Sketch.

Michael's Mount, St. Shipwreck of Lycidas. 1830–35. [Ex G. Gurney (R.A. 1892) and Novar Collections. Chr. 1877, Munro.]

Vignette. The Mount seen through spray of sea. Wreck in F.

Engraved by W. Miller, Milton's "Poems."

Michael's Mount, St. Circa 1836. [Ex Craven and Leyland Collections. Chr. 1872, Leyland.]

12 × 17¼. Breaking up wreckage, and loading on packhorses. Hail squall to right.

Engraved by S. Fisher, 1838, "England and Wales."

LIST OF WATER-COLOUR DRAWINGS

Milan Cathedral. Circa 1833. [Ex J. Miller. M. 1857. Chr. 1862, Plint.]

3⅛ × 5¾. Façade of Duomo. Religious procession to right. Engraved by J. Horsburgh, 1835, for Scott's "Life of Napoleon."

Minehead. Before 1820. [F. Stevenson, Esq. F.A.S. 1901. Ex John Morley Collection. Cooke's Gallery, 1822. Chr. 1896, Morley.]

5⅜ × 8¾. Looking west to Dunster Castle and headland of Porlock. Scotch fir in right F. Blue sea on right. Engraved by W. B. Cooke, "South Coast," 1821.

Minerva, Temple of. *See* **Colonna, Cape.**

Mitton Church: Sherbourne Chapel. Circa 1798. [Agnew's Gallery, 1901. Chr. 1890, Gen. Duncan.]

8 × 12. Recumbent statues seen through wooded Gothic screen
Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")

Moel Siabod, N. Wales. 1797–99. [Man. Whit. Inst. Taylor Donation.]

10¼ × 14.

Monmouth Bridge. Circa 1792. [Ven. Archd. Burney. R.A. 1887.]

9¼ × 11½. Old bridge over Wye, the church with tall spire beyond. Man watering horses by river. 'Tinted' drawing.

Mont Jean, on Loire, below Angers. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7⅛. Ruins of burnt convent on hilltop, centre mid-distance, lit by setting sun. Moon rising to left. Light on sail of boat. Body-colour, on grey paper.
Engraved by J. T. Willmore for "Rivers of France," 1833–35.

Moors, Encampment on the: August 12th. Circa 1813. [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15½. Three long tents. Dogs and keepers in F.

Moriah, Mt. (From a drawing by C. Barry.) 1832–34. [Sir Donald Currie, G.C.M.G. Chr. 1869, Wyatt; 1892, Murrieta.]

5 × 8. Long building with dome, crowning flat-topped hill at head of valley. Castle crag to right. Soldiers in F. Faded. Engraved by E. Finden for Finden's "Bible."

Moselle, On the. 1830–35. [J. E. Taylor, Esq. B.F.A.C. 1871.]

5¼ × 7⅛. Probably the "crook" of the river at Marienberg. Warm evening light. Body-colour, on blue paper.

Moselle, On the. 1830–35. [W. G. Rawlinson, Esq.]

5⅜ × 7⅜. Blue river winding through green plain. Small bridge in left F. Body-colour, on blue paper.

Moselle, On the. 1830–35. [Mrs. J. W. Bunney. Ex Ruskin Collection.]

5⅛ × 7⅛. White village and church spire in centre. Castle to right. Body-colour, on blue paper.

Mossdale Fall. Circa 1820, or earlier. [Cambridge, Fitz. Mus. Ruskin Donation, 1861. Cooke's Gallery, 1824 (J. Slegg).]

11⅛ × 16¼. On left the little stream falls by steps between contorted rocks. A wild gorge opens to right. Passing shower. Engraved by G. Middiman, 1822, for Whitaker's "Richmondshire."

Mountain Landscape. 1820–30. [Hon. W. F. D. Smith, M.P.]

8½ × 13. Powerful sketch. Evening light. Girls with straw hats in F.

Mowbray Lodge. *See* **Ripon.**

Namur on the Meuse. 1830–40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

5⅜ × 7⅛. Body-colour, on blue paper. Companion to the Huy drawing.

Nantes, Chateau de: "Jour de Fête." Circa 1830. Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7⅛. Low, crenellated fortress rises behind balustrade of promenade, decorated with statues. Soldiers to right. Body-colour, on grey paper.
Engraved by W. Miller, "Rivers of France," 1833–35.

Nantes. Upright. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

7¼ × 5⅜. Landing-stage and shipping in F. The town walls and white church above. Body-colour, on grey paper.

Nantes. 1830–35. [Ex Novar Collection. Chr. 1877, Munro.]

11¾ × 17⅛. Looking up principal street. Figures on bridge by side of quay.
Engraved by R. Wallis (?).

Nantes. Circa 1829. [Forster's, 1856, Dillon.]

11 × 16½. Peasant women on stone quay in F., right. Looking up river to bridge and twin towers of church.
Engraved by J. T. Willmore, "Keepsake," 1831.

Naples: Castel Dell' Ovo (?). 1795–96. [Oldham Art Gallery. Charles Lees Donation.]

6¾ × 9½. Castle reflected in calm, blue sea.

Naples: The Old Harbour. (After a drawing by Hakewill.) Circa 1818. [Robert D. Holt, Esq.]

5½ × 8⅛. Looking along quay, the Castel Dell' Ovo on left. Shipping of port to right. Hill of St. Martino in central distance.
Engraved by G. Cooke, 1820, Hakewill's "Italy."

Naples, Bay of. Dated 1820. [Ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15⅛. Looking over roofs of houses from road along crest of hill, across city and bay, with Vesuvius on left. Heat and glare.

Narcissus and Echo. Circa 1804. [C. A. Swinburne, Esq.]

Adaptation of Claude's picture in the National Gallery.

Narni Bridge. Circa 1817. Signed "J. M. W. Turner." [George W. Agnew, Esq., ex Ruskin Collection. F.A.S. 1878. G.H. 1899. Chr. 1877, Munro.]

5½ × 8½. Calm river in front. Bridge near at hand, only left arch complete. Circle of hills.
Engraved by S. Middiman, Hakewill's "Italy."

Narni Bridge. *See* **Dora Baltea.**

Nazareth. (After a drawing by C. Barry.) 1832–35. [Forster's, 1856, Dillon.]

5 × 8. Sun dipping under hill behind the town. Pear-shaped tree and palm in F.
Engraved by E. Finden, Finden's "Bible."

Neapolitan Coast. Circa 1794. [G. R. Burnett, Esq.]

5½ × 9¾. View over olive-clad slopes to indented coast and conical mountain. Delicate blues and greys.

Negropont. (From a sketch by T. Allason.) 1820–24. [Ex J. F. Wadmore. Int. Exh. 1862. Chr. 1863, Wadmore.]

Looking down over calm straits, white-walled town reflected in water in distance. Two tall trees to left.
Engraved by E. Finden, Murray's "Byron," 1825.

Nemi, Lake of. Circa 1818. [C. Morland Agnew, Esq., ex Ruskin, Dillon, and Windus Collections. F.A.S. 1878. G.H. 1899. Chr. 1869, Dillon. Cooke's Gallery, 1824 (B. G. Windus).]

5½ × 8⅛. Looking down over calm crater lake with reflections; wide view over Campagna beyond. Goats gambolling.
Engraved by J. Pye and Middiman, Hakewill's "Italy."

Nemi, Lake of. Circa 1830. [Edward Fordham, Esq.]

Large vignette. Wooded banks reflected in calm lake. Tall stone-pine to right. Peasant women in F. Highly finished.
Engraved by E. Goodall.

Nemi, Lake of. From shore of Lake. 1840. Signed "J. W. T." On engraving, "J. M. W. T., 1840." [William Cooke, Esq., ex Sir John Fowler. R.A. 1889. B.F.A.C. 1871. Ex Fordham and Windus Collections. Chr. 1899, Fowler.]

13⅜ × 20¼. Crater lake surrounded by wooded hills, a tower in evening light on hill, right. F. right, two peasant women sitting by sculptured stones. On left by lake a girl with goats. Sunset sky, with haze on mountains.
Engraved by R. Wallis, 1842.

Nemi, Lake of (?). Circa 1840. [Mrs. Williams.]

14 × 21. Unfinished drawing. Deep blue circular lake in centre. Half moon in late evening sky above. Cattle and trees in F. slightly indicated.
A "Lake of Nemi," 16½ × 22, in the Heugh and Knowles sales.

Netley Abbey, View near. Circa 1792. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

5⅜ × 8. Sluice in F., backed by trees. Indian ink, with a little blue.

Neuwied and Weissenthurm. 1819. [Agnew's Gallery, 1901, ex Farnley Collection (R.A. 1889). Chr. 1890, Fawkes.]

7¾ × 12¼. Long reach of river, reeds in left F. A boat with sail set on right, a bridge of boats in mid distance. High ground beyond. Chiefly body-colour, on 'stained' paper.

Neuwied on the Rhine. Circa 1820. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

7¼ × 11⅛. Man shooting ducks among reeds to left. Blue hills beyond calm river. Boats to right and town beyond.
Engraved by R. Brandard, 1852.

New Abbey. *See* **Dumfries.**

Newark Castle, Selkirk. Circa 1830. [J. E. Taylor, Esq. R.A. 1892. Moon's Gallery, 1833 (R. Cadell).]

Vignette. Looking up little gorge with stream and cottages. Castle on wooded cliff to right.
Engraved by W. J. Cooke, Scott's "Lay of Last Minstrel."

Newark Church. Early. [Cooke's Exhibition, 1823 (J. Landseer).]

A drawing of Newark in the James Sale, 1891.

Newbury from Speen Hill. Before 1805.

Engraved by W. Byrne, "Britannia Depicta," 1805.

Newport Castle. Circa 1796. Signed "W. Turner." [Chr. 1890, Sir J. Heron.]

Daintily-finished drawing, in style of Hearne.

Nice. 1793–95. [Frank Dillon, Esq. R.I. 1886.]

6 × 10⅜. Looking across bay to town and mountains beyond. Restrained greyish-green colour.

Nile, The. Circa 1835. [Ex Fowler and Novar Collections. Chr. 1878, Munro; 1899, Fowler.]

Vignette. Looking from the steps of Egyptian temple. Moon rising over river.
Engraved by E. Goodall, Moore's "Epicurean."

Nineveh. (From a drawing by Rich.) Circa 1834.

5 × 8. Small Turkish town on mound. Across the river a larger town on mound. Burst of sun from sky.
Engraved by W. Radclyffe for Finden's "Bible."

Norbury Park, Leatherhead. Circa 1793–94. [Sir Charles Robinson, C.B. G.H. 1899.]

10 × 15. Mickleham Church seen behind clump of beech trees. Box Hill to right.
The "Norbury Park" lent to Cooke's Exhibition, 1823, by Dr. Monro as an 'early specimen,' was probably this or the drawing at Dublin.

Norbury Park, Leatherhead. Circa 1793–94. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. M. 1857. (?) Chr. 1833, Monro (two drawings).]

17 × 17¼. Spreading beech trees. Forest scene.

Norham Castle—"Summer's Morn." (?) R.A. 1798. Signed "Turner." [Mrs. Thwaites. R.A. 1887.]

20 × 29. Castle relieved against early morning sky. Cows in water. Watermill on left, boats drawn up on bank.
Cf. the mezzotint by T. Lupton, *Liber*, No. 57 (Rawlinson).

Norham Castle—"Summer's Morn." (?) R.A. 1798. [Laundy Walters, Esq., ex Dillon and Harewood Collections. G.H. 1899. Chr. 1869, Dillon.]

19¾ × 27⅞. Sun rising behind Castle on conical hill. Cattle in water. On left, a mill, with boat drawn up against bank. (More highly finished and apparently a little later than Mrs. Thwaites' drawing.)
Cf. the mezzotint by T. Lupton in *Liber*, No. 57 (Rawlinson).

Norham Castle. 1800–1802. [Mrs. Worthington.]

17 × 20. Looking up river. Island and cows in front to left. Castle on hill by river in left mid-distance.

Norham Castle. Circa 1820. [Fred. H. Fawkes, Esq., Farnley Hall.]

7½ × 5½ (in case). Evening light over Castle. Cows in F. right. Quotation from "Marmion."

Norham Castle. 1820–25.* [Edward Fordham, Esq.]

6 × 8½. Sun rising behind Castle. Brilliant local colour in F.

Norham Castle. 1831–33. [George W. Vanderbilt, Esq. New York, ex Novar Collection. Chr. 1877, Munro.]

3½ × 5⅜. Castle in centre, lit by last gleam of evening. Moon rising to left reflected in the Tweed. Men drawing nets in F.
Engraved by W. Miller for "Prov. Antiq. of Scotland."

Northampton. Circa 1830. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (Ch. Heath.)]

11⅜ × 17½. Election time, crowds before church chairing the successful candidate. Banners inscribed "Speed the Plough," &c.
Probably made for the "England and Wales," as its presence in Moon's Gallery would suggest, but not engraved.

Nottingham. Circa 1832. [Sir E. H. Scott, Bart. Chr. 1877, J. Knowles. Moon's Gallery, 1833 (C. Heath).]

12 × 18¼. Canal with crowded barges and boats in F. The Castle on hill, left. In distance, right, gleam of sun on towers and houses of town, and small double rainbow. Rain-clouds beyond on right.
Engraved by W. J. Cooke, "England and Wales," 1833. Etched by T. Boys in Ruskin's "Modern Painters."

Oberlahnstein. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅜ × 12½. Road passing through trees. A woman filling bottle at well. Cross to left. Beyond, river flowing beneath steep cliffs crowned by castle. Chiefly body-colour, on 'stained' paper.

Oberwesel. 1819. [Fred. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅜ × 14. The river bending between steep cliffs. The town with tower and castle in mid-distance. Cloudy sky. Chiefly body-colour, on 'stained' paper.

Oberwesel. Signed and dated 1840. [E. Steinkopff, Esq. G.H. 1899, ex W. Quilter, Lord Dudley, and Windus Collections. R.A. 1873 and 1889. Chr. 1889, Quilter.]

14 × 21. Looking up the Rhine valley from a height north of town. A woman with children by the road, and others plucking grapes. To left, the north tower of the walls. The church in mid-distance. Late afternoon, cloudless sky. Faded.
Engraved by J. T. Willmore; dedicated to G. Windus, Esq.

O'Connor's Child. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Woman seated by cross. Soldiers in background. Moon rising by castle on left.
Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Okehampton Castle. Circa 1826. [J. Orrock, Esq., ex Ruskin (F.A.S. 1878) and Dillon (M. 1857) Collections. Moon's Gallery, 1833 (Griffith).]

Castle crowning conical hill in centre, behind rise mountains with fleecy mist. Docks and thistles in F., and a man shooting a hare.
Engraved by J. T. Willmore, 1828, for "England and Wales."

One Tun Inn. Signed "W. Turner, pinxt." [Ex A. G. Kurtz and Th. Woolner, R.A. B.F.A.C. 1871.]

10½ × 14. Buildings with part of ruined abbey.

Orford, Suffolk. Circa 1825. [S. G. Holland, Esq. R.A. 1886. Chr. 1877, G. Knowles.]

11 × 15⅞. In F., calm water of creek. On left, boat with nets. Pier and shipping in mid-distance. Beyond, castle keep on left and town on right. Sun rising to left, just out of picture.
Engraved by R. Brandard, 1827, "England and Wales."

Orford Haven: Castle and Church. Circa 1838. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Sun just risen, hidden behind tower of Castle, in yellow sky. Calm harbour with row-boat. Body-colour, on grey paper.
Engraved by J. C. Allen for Holloway's Supplement to "England and Wales."

Orfordness. Circa 1838. [Ab. Haworth, Esq.]

6⅞ × 9⅜. Stormy sky and sea. Wreckage and row-boats. Flat coast, with tall cylindrical lighthouse. Body-colour, on grey paper.
Engraved by J. C. Allen (7 × 9¾), Holloway's Supplement to "England and Wales."

Orleans. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7¼. Tall houses with Mansard roofs enclose market-place; beyond, the towers and roof of Cathedral rise out of the drawing. Body-colour, on grey paper.
Engraved by T. Higham, "Rivers of France," 1833-35.

Orleans—Twilight. Circa 1830. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

5⅜ × 7⅜. Body-colour, on grey paper. Unpublished drawing for the "Rivers of France."

Orme's Head. 1800–1805. [J. P. Heseltine, Esq., ex Heugh Collection.]

9¼ × 16. Headland to left. Sun setting over sea, in pale wan sky.

Oxford, Distant View of. Circa 1794. [Wentworth B. Beaumont, Esq. Chr. 1884, Lord Sudeley.]

9 × 13. Man with scythe. "No Thorough Fiere" on post to left. Towers of town on horizon. Tinted drawing with little colour.

Oxford: Magdalen Bridge and Tower. Probably 1794. [British Museum. Henderson Bequest.]

11 × 9. Bridge in perspective on right, with the tower rising above it. Men fishing from punt under arches. Early tinted drawing.

Oxford: Magdalen Bridge and Tower. Signed "Turner, 1794." [Man. Whit. Inst. G.H. 1899. Ex Kurtz Collection. (?) Chr. 1833, Dr. Monro.]

11½ × 8⅛. Similar to above.

Oxford: Muniment, or Founder's, Tower, Magdalen College. Circa 1795. [George Salting, Esq.]

13⅜ × 10¼. Tower seen from Cloister Quad. Man with scythe in F. Delicate, grey-green drawing, high finish. Not literally faithful to the scene.

Oxford: Christchurch. Signed and dated "W. Turner, 1794." [Ex Sackville Bale Collection. Chr. 1881.]

9 × 11.

Oxford: Christchurch. Circa 1794. Signed "Turner." [British Museum. Henderson Bequest. M. 1857. B.F.A.C. 1871.]

12¼ × 16⅝. Tom tower seen rising over the walls of the College from a lane at the side. Pool and rough wooden bridge in left F.

Oxford: Christchurch, from the Fellows' Garden. Circa 1796. [Rev. E. S. Dewick. G.H. 1899.]

15½ × 12½.

Oxford: Merton College. 1796–98. [J. E. Taylor, Esq.]

10 × 15⅜. Water and meadows in F. Sketch from nature.

Oxford University Almanacks. [Oxford Un. Gal.]

1. 1799. Christchurch from the Meadows. S.W. view.
2. 1801. Oriel College, First Quadrangle. Signed "W. Turner."
3. 1802. Merton College Chapel. Interior.
4. 1804. Worcester College.
5. 1805. Brazenose College. First Quadrangle.
6. 1806. Exeter and Jesus Colleges, from the Turl.
7. 1807. Christchurch. Interior of Hall.
8. 1808. Oxford, from south side of Headington Hill. Much faded.
9. 1809 (?). Balliol College. First Quadrangle.
10. 1811. The Cathedral, from Corpus Christi College Gardens. Damaged, and parts cut away.

These drawings all measure 12⅛ × 17⅛. Some were probably made several years before the publication of the engraving.
Engraved by J. Basire.

Oxford, from Headington Hill. Circa 1837. [Ex Kennedy and Munro Collections. Chr. 1878, Munro; 1895, T. S. Kennedy.]

13⅛ × 20. Cornfield and reapers in F. Highly finished and stippled. Much orange and scarlet.
Large engraving on steel by E. Goodall.

Oxford: Christchurch. Circa 1832. [Ex Novar Collection. Chr. 1877, Munro. Moon's Gallery, 1833 (C. Heath).]

On right the College wall and Tom tower. Builders at work on left. Two white kites relieved against dark sky.
Engraved by J. Redway, "England and Wales," 1834.

Pallanza, Lago Maggiore. Circa 1840-42. [Sir Donald Currie, G.C.M.G. Ex Fowler and Mozley Collections. Chr. 1899, Fowler; 1865, Mozley.]

14⅜ × 21¼. Looking over intensely blue waters of lake, to the white towers of town on the right. Boat with figures vaguely indicated in red outline. Unfinished drawing.

Pan and Syrinx. 1815–20. [British Museum.]

8⅜ × 10⅜. Reedy marsh overshadowed by willows. Pan chasing Syrinx. Sepia drawing for unfinished plate of *Liber*.
Etched by artist, *Liber*, No. 80 (Rawlinson), unpublished.
Also a mezzotint by Frank Short.

Pantheon, the Morning after the Fire. R.A. 1792. [P. C. Hardwick, Esq. R.A. 1887.]

11⅜ × 9⅜. Ruins, with brick columns and arched doorway. High walls beyond. Two figures in F.

Paradise Lost: Mustering of Warrior Angels. Circa 1833. [Ex Novar Collection. Chr. 1877. "Davenport Bromley."]

Vignette.
Engraved by R. Brandard for Macrone's "Milton."

Paradise Lost: Fall of Rebel Angels. Circa 1833. [Ex Novar Collection. Chr. 1877, "Davenport Bromley."]

Vignette.
Engraved by E. Goodall for Macrone's "Milton."

Paradise Lost: Expulsion from Paradise. Circa 1833. [Ex Novar Collection. Chr. 1877, "Davenport Bromley."]

Vignette.
Engraved by E. Goodall, Macrone's "Milton."

Paradise Regained: Temptation on the Mountain. Circa 1833. [Ex Novar Collection. Chr. 1877, "Davenport Bromley"; 1882, Hollingsworth.]

Vignette.
Engraved by J. Cousen, Macrone's "Milton."

Paradise Regained: Temptation on the Pinnacle. Circa 1833. [Ex G. Gurney (R.A. 1892) and Novar Collections. Chr. 1877, "Davenport Bromley."]

Vignette.
Engraved by F. Bacon for Macrone's "Milton."

Paris: The Louvre from the River. 1793–5. [British Museum. Henderson Bequest.]

7⅜ × 14. Looking down the Seine, the Louvre on the right over the Pont Neuf.
This and the following drawing were noted by Mr. Henderson as being "after Girtin" (?)

Paris: Notre Dame. 1793–5. [British Museum. Henderson Bequest.]

7⅛ × 13⅛. The apse of Cathedral, partly hidden by trees, seen across the Seine. Washed blue sky with clouds.

Paris: Boulevard des Italiens. 1830–32. [Chr. 1852.]

5⅛ × 7⅛. Tall trees lining crowded road. Men seated at café on right. Body-colour, on grey paper.
Engraved by T. Higham, "Rivers of France."

Paris: Hôtel-de-Ville. Circa 1832. [Ex Novar Collection. Chr. 1878, Munro.]

Vignette. The building, in warm evening light, rises above suspension bridge
Engraved by W. Miller for Scott's "Life of Napoleon."

Paris, from Père-la-Chaise. Circa 1832. [Chr. 1872, Leyland.]

3⅛ × 5. Group of tombs in F., panoramic view of Paris beyond.
Engraved by W. Miller for Scott's "Life of Napoleon."

Paris: Quai Conti. Bonaparte's House. Circa 1832. [Ex J. Miller (M. 1857) and Addington Collections. Chr. 1886, Addington.]

Vignette. The corner house on quay, where General Bonaparte lived. Women washing linen in river.
Engraved by J. Horsburgh for Scott's "Life of Napoleon."

Parliament, Burning of Houses of. Circa 1835. [Ex Sackville Bale Collection. Chr. 1881, Bale.]

Vignette. Framed by arch of bridge. Full moon and fire reflected in water. To right, Abbey relieved against dark sky.
Engraved by J. T. Willmore.

Parnassus and Castalian Spring. (From a sketch by W. Page.) Circa 1825.

Vignette. Sun sinking over rocky mountains. Woman with water-jar by fountain on left.
Engraved by E. Finden, Murray's "Byron," 12mo ed.

Partridge, Dead. 1805–10. [F. H. Fawkes, Esq., Farnley Hall.]

Study on white paper, without background.

Passau, on the Danube. 1835–40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

9⅛ × 12. Town in centre seen across the Danube; steamer to left. Sun sinking in yellow light. Red outlines.

Patterdale: Old Church. Circa 1818–20. [Sir W. Agnew, Bart. R.A. 1886. Chr. 1872, Gillott; 1876, Levy.]

10¾ × 15⅛. Heavy thunderstorm breaking over valley. Church in F.
There is an engraving of Patterdale by J. Heath after an early drawing by Turner, in Mawman's "Excursion in the Highlands," 1805.

Pembroke Castle; Thunderstorm approaching. R.A. 1801. [Ralph Brocklebank, Esq.]

27 × 41. Storm approaching from left. On right, rays from gleam of light in sky. The Castle in centre mid-distance, with shipping to left. Men sorting fish on shore. Anchor on sand to left.

Pembroke Castle: Clearing up after a Thunderstorm. R.A. 1806. [Mrs. W. Pitt Miller. R.A. 1889. G.H. 1899. Chr. 1858, Lord Harewood.]

26 × 39. Looking across an inlet, some vessels under sail off the point where stands Castle. Stormy sky with break in centre, whence sunlight falls on Castle. On right, fishermen sorting fish.

Pembroke Castle. Circa 1829. [Ex Novar Collection. Chr. 1878, Munro. Moon's Gallery, 1833 (T. Griffith).]

11⅞ × 17. In F. boat with fishermen, fish lying on sand. Castle in mid-distance, with a sunny break in stormy sky above, lighting up sea.
Engraved by T. Jeavons, 1831, "England and Wales."

Pendennis Castle. Before 1816. [Ex Dillon Collection. M. 1857. Chr. 1869, Dillon. Cooke's Gallery, 1822.]

Stormy sea washing spars on to rocks. Castle promontory in distance. Fine squally sky.
Engraved by G. Cooke, 1817, "South Coast."

Penmaenmawr. Circa 1832. [Agnew's Gallery, 1894. Chr. 1868, Clarke; 1892, Murrieta. Moon's Gallery, 1833 (Ch. Heath).]

12 × 17. In F. a coach tearing down road, divided on left by parapet from stormy sea. Storm approaching from right. Rocky headlands seen in gleam of light. Sky faded.
Engraved by J. T. Willmore, 1834, "England and Wales."

Perth, Old. 1790–92. [Mrs. Worthington, Sale Lodge.]

6½ × 8¾. Line of old houses seen across river. Delicate pale blue distance.

LIST OF WATER-COLOUR DRAWINGS

Peterborough. Circa 1795. [W. G. Rawlinson, Esq.]

$4\frac{1}{2} \times 6\frac{3}{8}$. In F., road with market-women on horseback. Careful washed drawing.
Engraved by J. Walker, 1796, "Copperplate Magazine."

Peterspay, below Boppart. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

$8\frac{1}{8} \times 12\frac{1}{2}$. Rainbow spans river from side to side. Hills, with heavy clouds over them, in distance, lit up by gleam of sunshine. Chiefly body-colour, on 'stained' paper.

Peterspay, with Rainbow. Circa 1820. [Cooke's Gallery, 1823, "Rainbow, view on the Rhine."]

Between Osterspay and Boppart. Rainbow spanning whole of sky. On towing path, left, man and woman carrying child.
Engraved by W. Miller ($7\frac{1}{4} \times 11\frac{1}{2}$.)

Petworth, Landscape near. 1825–30. [Lord Leconfield, Petworth.]

$5\frac{3}{8} \times 7\frac{1}{8}$. Pool with cattle to left. Looking across sloping field, above which rises the spire of Petworth Church. Body-colour, on blue paper.

Petworth Park. 1825–30. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

$5\frac{3}{8} \times 7\frac{3}{8}$. Stormy sunset reflected in water. Body-colour, on blue paper.

Petworth Park. 1825–30. [Chr. Dec. 1901, N.N.]

5 × 7. Sketch for oil pictures in Nat. Gal. and in Lord Leconfield's Collection.

Petworth—Sketch at. 1825–30. [Man. Whit. Inst. Taylor Donation.]

$5\frac{1}{8} \times 7\frac{1}{8}$. Body-colour, on blue paper.
These Petworth sketches are all apparently from the same sketch-book.

Pevensey Castle. 1816–18. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill. Cooke's Exhibition, 1823, with the note "Now being engraved."]

15 × 22. Probably made for "Views in Sussex," but not apparently engraved.

Pevensey, Vale of, from Brightling. 1816–18. [Sir A. Acland Hood, Bart., M.P., by inheritance from J. Fuller, of Rosehill.]

15 × 22. Not engraved (?).

Pfalz. 1819. [Sir R. Hardy, Bart., ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

$7\frac{3}{8} \times 12\frac{1}{2}$. Castle on rock in river, hills on either side. Murky sky, with mist over Rhine. Chiefly body-colour, on 'stained' paper.

Pheasant, Dead. 1808–1812. [Man. Whit. Inst. Taylor Donation. Probably from Farnley Hall.]

11 × 15.
Chr. 1869, Ruskin, two "Dead Pheasants," a finished study and a slight sketch.

Piacenza. Circa 1833. [Sir Donald Currie, G.C.M.G., ex Murrieta Collection. Chr. 1892, Murrieta.]

3 × 6. Wide field of battle, dead bodies of men and horses in F. Wind and approaching rain.
Engraved by W. Miller, Scott's "Life of Napoleon."

Pilgrim's Progress. 1840–45. [E. M. Micholls, Esq., ex Novar Collection.]

Vignette. Figure stretching out arms to a cross, lost in blaze of light. Probably Turner's last work for the engraver.
Engraved by E. Goodall, Frontispiece to Fisher's 1847 Edition.

Pisa: Madonna della Spina. (From sketch by W. Page.) 1825–30. [Oxford Un. Gal. Ruskin Donation.]

Large vignette. Looking down the Arno. Sun sinking in glory. Chapel on edge of quay to left. Highly finished.
Engraved by E. Finden, Murray's "Byron," 12mo edition.

Plymouth Harbour: Towing in French Prizes. Circa 1820. [Mrs. Hollins.]

10 × 14. Quay to right crowded with soldiers. Two French men-of-war with French flag surmounted by Union Jack moving slowly into harbour. A little faded, and sea to left altered.

Plymouth Sound. Before 1820.

Ship sailing out in front of wooded cliffs. In mid-distance, to left, low rocky island with houses. Two rowing boats in left front.
Engraved by W. B. Cooke, 1821, "Rivers of Devon."

Plymouth Citadel. Before 1820. [Agnew's Gallery, 1901. Chr. 1896, Thornton.]

7 × 11. Low, rocky cliffs, over which the Citadel is seen. In distance Mt. Batten. Squally sky and rough sea.
Engraved by W. B. Cooke, 1821, "Rivers of Devon."

Plymouth Dock, from Mt. Edgcumbe. Before 1815. Signed "J. M. W. Turner, R.A." [Capt. Meeking. R.A. 1886. Cooke's Gallery, 1822.]

$6\frac{1}{2} \times 9\frac{3}{8}$. Panoramic view of harbour, dockyard and shipping cut by trunks of tall birches. Sailors merrymaking. Wall of park on right.
Engraved by W. B. Cooke, 1816, "South Coast."

Plymouth and Catwater. Before 1816. [V. and A. Museum. W. Smith Bequest, 1876.]

$5\frac{5}{8} \times 9\frac{1}{4}$. Looking over the blue Catwater. Sun on white sails. Fort and town in distance. In F. left, reapers and soldiers. Delicately worked sky.
Engraved by W. B. Cooke, 1817, "South Coast."

Plymouth Sound: Mt. Edgcumbe from the Sea. Circa 1824.

Fishing-boats in choppy sea. Men-of-war to right. Rounded hill fills up background.
Engraved by E. Goodall, 1826, "South Coast."

Plymouth: Catwater. Circa 1823. [R. Brocklebank, Esq.]

Choppy sea breaking on low cliffs to left. On right a ship and barque running into harbour. Mt. Batten in mid-distance, centre. Shipping of harbour and hill in sun beyond. Squally weather.
Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

Plymouth, with Rainbow. Before 1827. [Mrs. Ruston, Lincoln, ex Quilter and Langton (M. 1857) Collections. Chr. 1874, Farnworth; 1889, Quilter.]

6 × 10. From sandy shore of harbour. On left, Mt. Batten and fortress behind. Black cloud over town, above which arches a rainbow. Rich blue and gold.
Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

Plymouth Harbour: Devonport Dockyard. Circa 1828. [Fairfax Murray, Esq., ex Ruskin and Windus Collections. F.A.S. 1878.]

Group of boats crowded with women on left. Boat-building slips on right in evening light. Storm clearing. Elaborate sky.
Engraved by T. Jeavons, "England and Wales," 1830.

Plymouth: The Hoe. Circa 1830. [V. and A. Museum. Jones Bequest, 1882.]

11 × $16\frac{1}{2}$. Looking south over calm harbour and shipping. Afternoon sky. Sailors and women dancing in F.
Engraved by W. B. Cooke, 1832, "England and Wales."

Pola: Antiquities. (From sketch by Allason.) Circa 1816.

Composition, with the temple to left, amphitheatre in mid-distance, gate to right. Sculptured blocks in F.

Engraved by G. Cooke, 1818, Frontispiece to Allason's "Antiquities of Pola."

Poole Harbour. Circa 1812. [Holbrook Gaskell, Esq. (R.A. 1886), ex F. Dillon (M. 1857) and Farnworth Collections. Chr. 1869, Dillon; 1874, Farnworth. Cooke's Gallery, 1822.]

5⅛ × 8⅜. Timber-waggon descending road to the harbour, which is seen in distance. Fine summer afternoon, the sun high in sky out of picture.

Engraved by G. Cooke, 1814, "South Coast."

Portsmouth Harbour. Before 1824. [F. Stevenson, Esq., ex Huth and Rodgett (M. 1857) Collections. Chr. 1895, Huth.]

6 × 9¼. Entrance to harbour, boats landing passengers through grey-green choppy sea. Town in background on right, forts on left. Elaborate sky.

Engraved by W. Miller, 1825, "South Coast."

Portsmouth Harbour: Gosport. Circa 1829. [Ex Ruskin Collection. F.A.S. 1878. Moon's Gallery, 1833 (Griffith).]

Entrance to harbour. In front an open sailing-boat, with women, heeled over in rough sea. Men-of-war at anchor.

Engraved by R. Brandard, 1831, "England and Wales."

Powys Castle. Circa 1834. [Ex Gillott Collection. Chr. 1872, Gillott.]

11½ × 17⅞. Brook in F., with reeds and man shooting heron. Castle and terraced garden on hill in centre mid-distance. Pear-shaped tree on right.

Engraved by J. T. Willmore, 1836, "England and Wales."

Prudhoe Castle, on the Tyne. Circa 1826. [Rev. W. Kingsley. R.A. 1889.]

11½ × 16. Declining sun in centre of picture reflected in calm river. Two tall pear-shaped elms to right, beneath which two women seated by side of lane. Dappled evening sky.

Engraved by E. Goodall, "England and Wales," 1828.

Putney Bridge. *See* **Flounder Fishing.**

Pyramids. 1822. [Sir Reg. Hardy, Bart., ex Farnley Collection. Chr. 1890, Fawkes.]

8¼ × 10⅞. Frontispiece to Walter Fawkes' "Chronology of Ancient History."

Pyramids. (After a drawing by C. Barry.) Circa 1832–34. [Forster's, 1856, Dillon.]

5 × 8. Looking over wide plain, the Pyramids lit by last rays of sun. Horsemen and camels in F.

Engraved by E. Finden, Finden's "Bible."

Rainbow — Summer Evening. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Rainbow arching over wide landscape.

Engraved by E. Goodall, Campbell's "Pleasures of Hope," Moxon, 1837.

Rainbow: View on the Rhine. *See* **Peterspay.**

Ramah and Rachel's Tomb. Circa 1834. [Chr. 1875, W. Quilter.]

Dogs or jackals attacking sheep in F.; in mid-distance domed tomb. White town on slope of mountain.

Engraved by W. Finden for Finden's "Bible."

Ramsgate, from the Sea. Circa 1822. [Chr. 1875, A. Levy.]

6⅛ × 9⅛. Rough tumbling sea, boats running for port. Lighthouse to right; beyond, storm approaching.

Engraved by R. Wallis, 1824, "South Coast."

Ramsgate, from the Sea—Sketch. [Agnew's Gallery 1901.]

6 × 9. Fishing boats in choppy sea. White tower on horizon seen through rainy mist. Squally sky.

Reichenbach, Falls of. 1792–93. [Frank Dillon, Esq. B.F.A.C. 1871.]

9¾ × 14⅝. The cascade descends in centre through a dip in the rocky walls. A few pines on summit of cliffs. Grey wash.

After a drawing by Cozens, now in the Brit. Mus. Both drawings are reproduced for comparison in Cosmo Monkhouse's "Early Watercolour Painters."

Reichenbach, Falls of—Sketch. Probably 1802. [Ex late H. Virtue-Tebbs, Esq. Agnew's Gallery, 1901.]

12 × 18½. The main Fall on left. Below, to right, a rainbow. Subdued colour.

Reichenbach, Falls of. Probably R.A. 1815. Signed "J. M. W. Turner, R.A. 1804." [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886. Grosvenor Place Exhibition, 1819.]

40 × 27. Falls in mid-distance descending into steamy hollow. In F. the torrent rushes between *débris* and avalanche-riven pine stems.

Reichenbach, Falls of. 1802. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

18½ × 12¾. Elaborated sketch. Quiet, and grey-green in colour.

Cf. the large Farnley drawing.

Reichenbach, Upper Falls of. Circa 1804. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1886. Grosvenor Place Exhibition, 1819.]

11 × 15⅝. The white line of the Falls occupies the left, a rocky crag and talus in warm light the centre mid-distance. Cloudy sky seen only on extreme right. Rainbow across the right F.

Remagen and Linz. 1819. [Sir T. Gibson Carmichael, Bart. Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅜ × 12⅜. From the base of the Apollinarisberg, looking over the town of Remagen to Linz, on the other side of the Rhine.

Chiefly body-colour, on 'stained' paper.

Rheinfels, looking over St. Goar to Katz Castle. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅛ × 12⅛. Looking over river from height near Rheinfels. Below, the street of St. Goar. Sun setting in misty air over river. Chiefly body-colour, on 'stained' paper.

Rheinfels, looking across to Katz Castle. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

7⅛ × 12⅛. On right, Castle glowing in evening sun casts shadow across river. Raft on Rhine. Heavy clouds and mist on water. Chiefly body-colour, on 'stained' paper.

Rheinfels. 1835–40. [James Knowles, Esq.]

7 × 9. Brilliant sunlight effect. Red, yellow, and white. Sketch on white paper.

Rhine: Abbey on loop of River. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅛ × 12⅛. Trees in F. By river bank men towing barge. Ruins of abbey on flat land. Fleecy clouds cover the sky. Chiefly body-colour, on 'stained' paper.

Rhine: Bend of the River. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7⅜ × 12. High rocky shore on either side. On left, a road along river, which ferry-boat is crossing. Late sunset sky. Evening star reflected in river. Chiefly body-colour, on 'stained' paper.

LIST OF WATER-COLOUR DRAWINGS

Rhine: Two Sketches of Castles. Probably 1819. [V. and A. Museum. Forster Bequest. Ex Ruskin Collection.]

6⅜ × 9. On back and front of same sheet of white paper.

1. Slight sketch of old town by river. Turret-crowned heights on left. Pencil outline, washed with colour. White paper left in places.

2. Full moon rising on left over hills. Old towered town in centre. Chiefly body-colour. The white paper previously washed or stained with grey tint, as in the 1819 Rhine sketches.

Rhine, Castellated. Circa 1830. [Sir Donald Currie, G.C.M.G. Chr. 1887, Leech.]

Large vignette. A castled crag above a walled town. Calm river with rafts.

Engraved by E. Finden, Murray's "Byron," 12mo ed.

Rhine, On the. 1830–40. [Ex Ruskin Collection. F.A.S. 1878.]

White village by river in sunlight. Basalt rocks.

Rhine, On the. [W. R. Cassels, Esq. Chr. 1869, Ruskin.]

White paper sketch. Tinted, and with scratched lights.

Rhine: Steamboat Aground. 1841. [Rev. W. Kingsley. R.A. 1892.]

9⅛ × 14⅛. Sunrise, two steamboats, one aground.

Rhodes. 1820–24. [Ex Novar Collection. Chr. 1878.]

5½ × 9. Walled town lit by evening sun, seen from the sea. Small felucca and galley in front.

Engraved by W. Finden, Murray's "Byron," 1825.

Rhodes. (After a drawing by C. Barry.) Circa 1832–34. [Chr. 1867, T. L. Clark.]

5 × 8½. Looking over town and castle. Sun sinking over sea. Greek women by circular tank in F.

Engraved by S. Fisher, Finden's "Bible."

Rhymer's Glen, Abbotsford. 1831–33. [Nat. Gal. of Scotland. Vaughan Donation, 1900. R.A. 1892.]

Vignette. Steep path leading up through wood. Brook in F. Book and stick lying by rustic seat.

Engraved by W. Miller, 1835, Scott's "Periodical Criticism."

Richmond Bridge, Surrey. Circa 1830. [G. P. Dewhurst, Esq., ex Ruskin Collection. F.A.S. 1878.]

Looking up river to the bridge and wooded hill beyond, from the Twickenham meadows. Avenue of trees on right, through which shoot rays of evening sun. Ladies picknicking on grass in F.

Ruskin's first Turner drawing, given to him by his father.

Engraved by W. R. Smith, "England and Wales," 1832.

Richmond Bridge (?), Surrey—Sketch. 1840–45. [Sir T. Gibson Carmichael, Bart. Ex late H. Virtue-Tebbs, Esq.]

10⅛ × 14⅜. Red bridge, dark wooded hill behind. Pale yellow sky. Rapid colour study.

Richmond Hill, View from. Circa 1794. [Horatio Micholls, Esq.]

7⅞ × 10. Looking over bends of river and wide landscape to Twickenham. Careful tinted drawing.

Richmond Hill, View from. 1805–10. [V. and A. Museum. Lent by Trustees of Nat. Gal.]

6⅛ × 10⅜.

Richmond Hill, View from. [Agnew's Gallery, 1902. Chr. 1877, J. Knowles.]

12 × 19½. 1825-30. Lady sketching. Paint-box and palette on grass. Sun in centre of afternoon sky.

Richmond Terrace, Surrey. Circa 1836. [Ex Novar Collection. Chr. 1877, Munro.]

11⅛ × 17⅞. Overlooking winding river. Trees to right. On extreme left, back of state carriage and footmen.

Engraved by J. T. Willmore, 1838, "England and Wales."

Richmond, Yorkshire. Circa 1817. [Ex Ruskin Collection. F.A.S. 1878.]

Town, with towers and castle, occupies nearly all the background. On left, looking up river to weir. To right, lane along riverside, with girl picking flowers, and dog.

Engraved by W. R. Smith, 1819, Whitaker's "Richmondshire."

Hillside to right engraved by J. C. Armytage, "Modern Painters," vol. v.

Richmond, Yorkshire. Circa 1817. [Ex Ruskin Collection.]

Castle opposite on plateau. To left, the town, with smoky chimneys and mills in hollow by river. Storm from left bending the trees. Girl carrying linen.

Ruskin sold this drawing, objecting to the smoky chimneys.

Engraved by J. Archer, 1820, Whitaker's "Richmondshire."

Richmond, Yorkshire. Circa 1825. [George Salting, Esq. Chr. 1868, T. L. Clarke.]

10⅜ × 15¼. In centre, keep in morning sunlight towering over houses. Milkmaid ascending grassy bank. Pale blue haze over river below. Sunlit sky with cirrus and light cumulus.

Engraved by W. R. Smith, 1827, "England and Wales."

Richmond, Yorkshire. Circa 1826. [Cambridge, Fitz. Mus. Ruskin Donation, 1861. Ex G. Windus (Moon's Gallery, 1833).]

10⅜ × 15⅝. Distant view of town from slope of moors. A girl playing with a dog. Castle keep in centre mid-distance. Stormy, windy sky.

Engraved by J. T. Willmore, 1828, "England and Wales."

Also two etchings of details by J. C. Armytage, in Ruskin's "Modern Painters."

Rietz, near Saumur. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5¼ × 7¼. Parapetted road on right; to left, river reflecting sinking sun. Calm evening. Body-colour, on grey paper.

Engraved by R. Brandard, "Rivers of France," 1833-35. Also etching by Ruskin in "Modern Painters," vol. v.

Rigi. *See* **Lucerne, Lake of.**

Ripon: Mowbray Lodge. Circa 1816. Signed "J. M. W. Turner, R.A." [Wallace Collection, Hertford House. R.A. 1887. Chr. 1863, Bicknell.]

11 × 15½. Looking up shallow stream between wooded banks, crossed by rays of sun from left.

Rivaulx Abbey. Circa 1795. Signed "W. Turner." [Bury Art Gallery. Wrigley Donation.]

7½ × 10¼.

Rivaulx Abbey. Circa 1825, or earlier. [Sir Donald Currie, G.C.M.G. G.H. 1899. Ex Dillon Collection. M. 1857. Chr. 1869, Dillon; 1891, Kurtz.]

11 × 15⅝. Rosy light of sun on Abbey in mid-distance, and on hills beyond. Afternoon sky, with wind-swept light cumulus. In centre F. fishermen by river.

Engraved by E. Goodall, "England and Wales," 1827.

River Scene. Circa 1800. [Mrs. Worthington, Sale Lodge.]

8 × 10½. Looking up small lowland river between low steep banks to white house.

Riviera, On the. Probably 1828. [Fairfax Murray, Esq., ex Mr. Prior, of Cambridge.]

5½ × 7⅞. Mountainous coast, from the sea, perhaps Pont St. Louis, near Mentone. Boats with lateen sails. Body-colour, on grey paper.

Riviera, Town on. Probably 1828. [Sir Donald Currie, G.C.M.G., ex Birket Foster Collection.]

5⅜ × 7. Evening light on jutting crag, crowned with little town. Rough, deep blue sea in front. Chiefly body-colour, on grey paper.

Roadside Inn. Signed and dated "W. Turner, 1786." [W. G. Rawlinson, Esq., ex W. Ward, Esq.]

8⅜ × 13⅜. Wagon coming up hill on right. Perhaps copied from a coloured aquatint. Earliest dated drawing.

Rochester, Strood and Chatham. Circa 1836. [Ex Ruskin Collection. Chr. 1885, Schlotel.]

11¼ × 17¼. Looking down the Dover road; country women. Pear-shaped tree to right. Below, Rochester Bridge and Castle, with Chatham beyond.
Engraved by J. C. Varrall, 1838, "England and Wales."

Rokeby, Scene from. Circa 1820. [F. H. Fawkes, Esq., Farnley Hall.]

7⅛ × 5⅛ (in case). Glen, with precipices on right and trees on left. On rocks in F., long quotation from Scott.
A vignette of "Rokeby" was in the Quilter sale, 1875.

Rolandseck. "Brave Roland." Circa 1835. [Sir Donald Currie, G.C.M.G. R.A. 1892.]

Vignette. View over the flat island, with ruined convent and peaked mountain in distance.
Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Rolandswerth. 1819. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]

7¾ × 12⅛. Island with convent seen from shore. Figures towing boats to left. Dark drawing with cloudy sky. Chiefly body-colour, on 'stained' paper.

Roman Bath (?), Ruins of. Circa 1792-93. [Man. Whit. Inst. Taylor Donation.]

15 × 19. Mass of Roman brickwork with round arches, rising out of water of lake. Probably after Cozens.

Rome: Ponte Nomentano (?). Circa 1792-93. [Man. Whit. Inst. Taylor Donation.]

4½ × 9½. Old fortified bridge in the Campagna.

Rome: Villa Ludovisi. Circa 1792–93. [W. G. Rawlinson, Esq.]

14⅝ × 10⅛. Grey, with greenish tint in places. Probably copied from a drawing of Cozens.

Rome: The Campagna. Circa 1794. [Nat. Gal. of Ireland. Vaughan Bequest.]

6⅛ × 10⅛. The Tiber and Mt. Soracte.

Rome: Forum, from the Capitol. (After a drawing by Hakewill.) Circa 1816. [William Cooke, Esq., ex Dillon Collection. Chr. 1899, Dell.]

5½ × 8½. Panoramic view from tower of Capitol. Mid-day sun.
Engraved by G. Cooke, 1818, Hakewill's "Italy."

Rome: St. Angelo Bridge and Castle. (After a drawing by Hakewill.) Circa 1817. [Lady Tate. Chr. 1889, Mrs. S. Austin. Cooke's Gallery, 1824 (J. Slegg).]

5⅛ × 8⅛. Looking down the Tiber, the sun sinking behind St. Peter's. Castle to right, figures and boats by shore on left.
Engraved by G. Hollis, Hakewill's "Italy," 1818.

Rome: Tomb of Cecilia Metella. (After a drawing by Hakewill.) Circa 1818. Signed. [E. Steinkopff, Esq., ex Quilter (R.A. 1873) and Novar Collections. Chr. 1875, Munro; 1889, Quilter.]

5⅛ × 8⅜. Circular tomb partly hidden by fragments of mediæval castle. Beyond, in centre, the dome of St. Peter's and line of Via Appia. Peasant piping to seated woman in F.
Engraved by J. Byrne, 1819, for Hakewill's "Italy."

Rome, from the Farnese Gardens. (After a drawing by Hakewill.) Circa 1818. [T. Maclean, Esq. G.H. 1899.]

5⅛ × 8⅛. F. occupied by a massive stone balustrade, with trailing gourd. Above, the towers and domes of Rome, looking towards the Quirinal.
Engraved by J. Le Keux for Hakewill's "Italy," 1820.

Rome: The Forum. (After a drawing by Hakewill.) Circa 1818. [Chr. 1889, Lord Justice Gifford.]

5½ × 8¼. From in front of Sta. Maria Liberatrice, looking towards the Capitol. Group of figures examining marbles.
Engraved by G. Hollis, figures by Mitan, Hakewill's "Italy."

Rome, from Monte Mario. (After a drawing by Hakewill.) Circa 1818. [Ex Ruskin Collection. F.A.S. 1878. G.H. 1899.]

5⅛ × 8⅛. Panoramic view cut by stems of two pine trees, at whose base peasants are resting. Beyond are seen the bends of the Tiber, the domes of Rome and the Campagna.
Engraved by J. Byrne, 1820, Hakewill's "Italy."

Rome: View from Monte Testaccio. (After a drawing by Hakewill.) Circa 1818.

5⅛ × 8⅛. Pyramid of C. Sestius, a white mass in centre. The walls of Rome stretching to right. In mid-distance clumps of trees and the tombs of Protestant cemetery. The Lateran on extreme left.
Engraved by J. Byrne, 1819, Hakewill's "Italy."

Rome: Colosseum. Inscribed "Colosaeum, Roma, J. M. W. Turner, 1820." [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15⅛. The walls fill the whole picture. Looking in by gap on south side before the restoration. Rosy light from left. Faded.

Rome, from Monte Mario. Circa 1820. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15⅛. On steep slope of hill to right, boy playing pipe; poplars to extreme right. To left, below, the plain, with Tiber and Rome in distance.
Careful pencil study in Nat. Gallery.

Rome, from the Pincian Hill. 1820–21. Signed "J. M. W. Turner, R.A."; in corner to right, "Roma Pietro Memoria." [Ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15⅛. Warm evening light over the towers and domes of the city and on the mountains beyond.

Rome: St. Peter's—Interior. Signed roughly on pavement "J. M. W. Turner, R.A., 1821." [F. H. Fawkes, Esq., Farnley Hall.]

11 × 15. Looking from left side of nave towards dome and baldacchino. Light brilliant drawing, with pale blue distance.

Rome: Tomb of Cecilia Metella. 1820–24.

Looking down Appian Way. Tomb with mediæval castle to right, lit by evening glow. Peasant woman astride donkey.
Engraved by E. Finden, Murray's "Byron," 1825. Childe Harold, Canto IV.

Rome: St. Angelo, Bridge and Castle. 1825–30.

Vignette. Crowd of peasants on approach to bridge.
Engraved by E. Finden, Murray's "Byron," 12mo Edition.

Rome, Walls of. 1825–30. [Ex Novar Collection. Chr. 1878, Munro.]

Vignette. Ruined towers of walls on right. Gate of St. Paolo partly hidden by Pyramid of Cestius. Tombs of Protestant cemetery on right.
Engraved by E. Finden, Murray's "Byron," 12mo Edition.

Rosa, Monte. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9⅛ × 13⅛. Great rocky bastion, in rose and purple light, rises to top of drawing over a succession of ridges and peaks.

LIST OF WATER-COLOUR DRAWINGS

Rosa, Monte, from the Val d'Aosta. Circa 1840–42. [W. G. Rawlinson, Esq.]

9 × 11½. Rapid and brilliant colour sketch.

Rosehill, Sussex. Circa 1805. [Sir A. Acland Hood, Bart., M.P. By inheritance from J. Fuller, of Rosehill. R.A. 1886.]

15 × 22. Looking from Brightling across sward with sheep, to sea and distant downs.
Engraved by C. Stadler. Large aquatint printed in colours.

Rosehill: Brightling Observatory. Signed "J. M. W. Turner, 1816." [Sir A. Acland Hood, Bart., M.P. By inheritance from J. Fuller, of Rosehill.]

15 × 22. Mosque-like observatory on hill. Smoke from fires and cumulus clouds. Milkmaid and cows in F.
Engraved by W. B. Cooke, 1819, "Views in Sussex."

Roslin. *See* **Hawthornden.**

Rosthwaite, Borrowdale. Circa 1807. [Ex Canon Greenwell.]

Large drawing. Stream passing under bridge, irregular masses of rock on either side. Roofs of village to left.

Rouen. Circa 1834. [F. Stevenson, Esq., ex Ruskin and Novar Collections. Chr. 1877, Munro.]

3¾ × 6. Panoramic view from south-east over river, town, and cathedral. Diligence lumbering up hill in F. left. Postilion in red.
Engraved by W. Richardson, 1836, for Scott's "Tales of a Grandfather."

Rouen, from St. Catherine's Hill. Circa 1830. [H. Yates Thompson, Esq., ex Ruskin Collection. F.A.S. 1878.]

Looking down on winding course of Seine, the island and two bridges immediately below. Sunset sky, with elaborate system of cirrus clouds. Body-colour, on grey paper.
Engraved by W. Miller, "Rivers of France."

Rouen Cathedral: South Porch. 1830–35. [V. and A. Museum. Lent by Trustees of Nat. Gal.]

5 × 7½. Body-colour, on grey paper. Unfinished.

Rouen: La Grosse Horloge. [Chr. 1867, J. C. Grundy.]

Rüdesheim. 1819. [Ex Farnley Collection. R.A. 1889. Chr. 1890, Fawkes.]

8¼ × 13½. Rüdesheim on right. Across the river the Castle of Klopp, above Bingen. Sky clearing after rain. Chiefly body-colour, on 'stained' paper.

Rye. Early. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

7¾ × 10½. Town seen across flat F. with winding river. Faint browns and blue greys.

Rye: the Ypres Tower. Circa 1794. [W. G. Rawlinson, Esq.]

7⅞ × 11½. Sentry and other figures. Careful washed drawing.

Rye. Circa 1820. [S. G. Holland, Esq. R.A. 1886. Chr. 1881, Bale.]

5¾ × 9. From below Winchelsea. Rising tide about to sweep over straight road leading to Rye. Cart and horse flying full-tilt. Men escaping from the waves to right. Wild wind-swept sky.
Engraved by E. Goodall, 1824, "South Coast."

Saba, Santa. *See* **Engedi.**

Salisbury Cathedral: Choir and Lady Chapel. R.A. 1797. Signed "Turner, 1797." [Fothergill Watson, Esq. R.A. 1887. G.H. 1899. Chr. 1883, Colt Hoare.]

25½ × 19¾. Looking east from choir towards the Lady Chapel.
This and the following seven drawings were made for Sir R. Colt Hoare, to be engraved for a proposed work on Wiltshire. They remained at Stourhead until 1883.

Salisbury Cathedral: North Porch. R.A. 1797 [Chr. 1883, Colt Hoare.]

Funeral procession about to enter the Cathedral. See above.

Salisbury Cathedral: Interior, looking towards North Transept. 1797–98. [Mrs. Von Mumm. R.A. 1887. Chr. 1883, Colt Hoare.]

26 × 19¼. Screen and organ-loft on right. Several figures of clergy and others crossing towards the screen. See above.

Salisbury Cathedral: from the Cloisters. 1797–98. [V. and A. Museum, 1883. Chr. 1883, Colt Hoare.]

26¾ × 19⅛. South transept and tower seen through broken tracery of cloister arch. Boy playing with hoop. See above.

Salisbury Cathedral: South View. 1797–98. [Birmingham, City Art Gallery, ex Pender Collection. Chr. 1883, Colt Hoare; 1897, Pender.]

20 × 27. The spire rises in centre, beneath which the Chapter House hides the South Transept. Large tree to left. Afternoon light. See above.

Salisbury Cathedral: West Front. R.A. 1799. [Mrs. Cash. Man. Whit. Loan Exhibition, 1891. Chr. 1883, Colt Hoare.]

See above.

Salisbury Cathedral: Chapter House—Interior. R.A. 1799. [Man. Whit. Inst. Agnew Donation. R.I. 1886; G.H. 1899. Chr. 1883, Colt Hoare.]

25 × 20. See above.

Salisbury Cathedral: Door of Chapter House. R.A. 1801. [V. and A. Museum, 1883. Chr. 1883, Colt Hoare.]

26 × 20. Looking into the Chapter House through the great doorway. Figures by the central pillar. See above.

Salisbury: Council House. 1800–1802. Signed "J. M. W. T." [Rev. J. H. Ellis.]

11⅝ × 15½. Market place. Soldiers unloading baggage. Market-women to right. Great detail.

Salisbury: Old Market House (now destroyed). 1800–1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]

10⅜ × 15. Elizabethan arcade. To right, spire of Cathedral rising over gabled houses. Soldiers drilling.

Salisbury: Gateway to Close. 1802–1804. Signed "J. M. W. Turner, R.A." [Rev. J. H. Ellis.]

12½ × 18. Spire of Cathedral rises over old gateway with Royal Arms. Roughly-paved street and old houses.
A drawing of same subject in the R.A. 1796.

Salisbury: Poultry Cross. 1800–1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]

11½ × 16⅞. Open hexagonal arcade with central pillar surmounted by sundial (now removed). Tower of St. Thomas' above.

Salisbury: St. Edmund's Church (?). 1800–1802. Signed "J. M. W. Turner." [Rev. J. H. Ellis.]

15 × 10⅞. West end and tower of Late Gothic church. White cumulus and deep blue sky.

Salisbury: St. Martin's Church. Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]

11⅛ × 17. Small Late Gothic church with stumpy tower and steeple. Spire of Cathedral to left.

Salisbury: Bishop's Palace. Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]

11 × 15½. Long, Late Gothic, façade. Men with garden roller.

Salisbury: Gothic Porch. Circa 1800. Signed "W. Turner." [Rev. J. H. Ellis.]

13 × 11½. Removed from Cathedral. In garden (Deanery), backed by trees.

See also "Wilton House" for another of this series.

Salisbury, from the South. Circa 1828. [George Coats, Esq. Glasgow, 1901. F.A.S. 1878. R.I. 1886. Ex Ruskin and Windus Collections. Moon's Gallery, 1833 (Windus).]

Fast-flying storm and following sunbeams. The Cathedral in centre seen from the downs. Shepherd boys sheltering under cloak, in F. Scattered sheep.

Engraved by W. Radclyffe, "England and Wales," 1830.

Sallenches, Savoy: St. Martin. Circa 1810. [Humphrey Roberts, Esq., ex Farnley Collection. Grosvenor Place Exhibition, 1819. Chr. 1890, Fawkes.]

11 × 15½. Mountain wall closes the whole background, with snowy peaks to left. Village nestling in mid-distance; river in F., right. By road on left, girls picking flowers.

Saltash. Circa 1819. [S. G. Holland, Esq., ex Leyland, Knowles and Windus Collections. Moon's Gallery, 1833 (Windus). Chr. 1865, Knowles; 1872, Leyland.]

10⅜ × 16. Calm harbour, soldiers embarking, brilliantly-coloured figures in crowded boats. Men-of-war laid up to left. Beyond, the town in sunshine.

Engraved by W. R. Smith, 1821, "England and Wales."

Saumur. Circa 1829. [Hon. W. F. D. Smith, M.P., ex Ruskin, Novar and Dillon Collections. G.H. 1899 (as Namur). Forster's, 1855, Dillon.]

11 × 16½. In left F. quay with figures and boats leading up to town and castle; long bridge over Loire in centre. Boat with striped awning.

Engraved by R. Wallis, "Keepsake," 1831.

Savoy, Scene in—"Italy in Olden Time." Circa 1815. [Ex Ruskin, Dillon and Pilkington Collections. F.A.S. 1878. G.H. 1899. Chr. 1869, Dillon; 1882, Ruskin.]

11⅛ × 15⅝. Wooden bridge, drove of cattle on path, others wading in water. Tall thin trees on left. Wooded hill with tower on right. From pencil sketch now in National Gallery.

Scarborough. Signed "J. M. W. Turner, R.A., 1809." [Wallace Collection (R.A. 1887), ex Bicknell and Pilkington Collections. Chr. 1863, El. Bicknell, to Lord Hertford.]

11 × 15⅝. Looking across the sands to the Castle Cliff. Boy with hoop. Woman drying clothes on bank.

Scarborough. R.A. 1811. [F. H. Fawkes, Esq., Farnley Hall.]

27 × 40. Castle and town in centre. Boys playing on sand, some catching crabs. On left, women drying clothes on groin. A brig drawn up on sands to right. Clear sky, early morning with fleecy mist and rosy tints.

Scarborough. Signed "J. M. W. Turner, 1810." [C. Morland Agnew, Esq., ex Ruskin Collection. G.H. 1899. F.A.S. 1900.]

11 × 15⅝. Distant view of the town and cliff. Blue waves washing on rocky shore. In F. two ladies, and a starfish lying on the sand.

Scarborough. 1820–24. [Agnew's Gallery, 1902.]

6 × 8⅝. Two vessels on sands to right. Shrimping girl in white smock. Similar composition to drawing in Nat. Gal. for "Ports of England."

Schaffhausen, Falls of. Circa 1831. Signed "J.M.W.T." on stone in F. [Birmingham Art Gallery, ex Ruskin Collection.]

The Falls seen from right bank. Light on mist and water. Small rainbow under Laufen Castle. Customs examination of luggage on sandy shore.

Engraved by J. B. Allen, "Keepsake," 1833; parts etched by Ruskin, and Laufen Castle engraved by R. P. Cuff, "Modern Painters," vol. v.

Schaffhausen, Falls of—Three leaves from Sketch Book. 1830–35. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9 × 11¾.

1. Front view, Laufen Castle seen through spray to right. Calm water occupies F.

2. River in front, banks rising high on either side. Moon rising through bluish haze.

3. Rain descends on left. Rocky F. to right. Glow of yellow light.

Schaffhausen, Falls of—Two leaves from Sketch Book. 1830–35. [Sir Donald Currie, G.C.M.G.]

About 9 × 12.

1. Wooded rock with Laufen Castle rises across river. Falls to left. Slight sketch, with rainbow.

2. Another, same size, with little colour, also with rainbow.

Schaffhausen, Falls of. 1830–35. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8⅝ × 12¾. "Sketched from nature, worked with colour, and renewed with the pen."

Schaffhausen, Falls of. 1830–35. [Rev. W. Kingsley. R.A. 1892.]

9 × 11½. Taken from top of Fall, distance seen through rising vapour. Sunrise. 'Stained' paper, with the lights scraped out.

Schaffhausen, Falls of. 1830–35. [H. B. Brabazon, Esq.]

About 9 × 12. Sketch on 'stained' paper, the lights of the waterfall rubbed out. Grey, with only trace of colour.

Schwytz. 1830–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

8½ × 11½. Peaks of Mythen rising behind town. Stream with figures in F. Faint washes accentuated by pen drawing.

Scio; School of Homer. 1825–30. (From a Sketch by W. Page.) [Oxford Un. Gal. Ruskin Donation.]

Vignette. Saracenic gateway, with trees growing from roof. Jutting rock on right, and bay beyond. Group of women in F.

Engraved by E. Finden, Murray's "Byron," 12mo edition.

Scio: Turkish Fountain. 1825–30. (From a sketch by W. Page.) [Ex Ruskin Collection. F.A.S. 1878.]

Vignette. Fountain in centre, town and minaret to right. Women carrying water-jars by yoke.

Engraved by E. Finden, Murray's "Byron," 12mo edition.

"The Sea, The Sea!" Circa 1835. [Ex J. Dent and Novar Collections. Chr. 1878, Munro; 1883, W. Lea; 1892, J. Dent.]

Vignette. Fleet of sailing ships, with flash of lightning. Firing salute.

Engraved by J. T. Willmore, 1836, for the "Keepsake."

Sea Piece. Circa 1798. [Sir Charles Robinson, C.B.]

6⅜ × 10. Fishing-boat in front taking in sail. Blue sea and sky.

Sea Piece. Off Beachy Head. 1805–10. Signed "J. M. W. Turner." [J. E. Taylor, Esq. R.A. 1891.]

15⅛ × 27. Rough sea, barque to left partly hidden by galliot with Dutch flag. Chalk headlands to right. Finished drawing.

Sea Piece. Circa 1826. [J. E. Taylor, Esq. R.A. 1887.]

6⅜ × 10. Stormy sea, to the left a sailing boat. High land in the distance to right. Dark thunderclouds.

Sea Piece, with Gurnets. Circa 1840. [J. E. Taylor, Esq.]

9 × 11½. Brilliant sunset over sea. Two strange fish in front to right. Sketch on brown paper.

LIST OF WATER-COLOUR DRAWINGS

Sea Piece. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

7¼ × 11¼. Gleam of light on left through stormy sky. Two brown-sailed boats plunging heavily. Tinted paper.

Seine, Near Mouth of. Circa 1830–32. [J. P. Heseltine, Esq.]

4⅛ × 7⅛. Looking down from slope with reapers. Sunset. Sketch for "Rivers of France" (?). Body-colour, on blue-grey paper.

Seine and Marne, Confluence of. 1830–32. [Chr. 1852.]

5⅛ × 7⅛. Black steamer with tall funnel in centre of wide calm river. Long bridge behind. Body-colour, on grey paper.
Engraved by J. C. Armytage, "Rivers of France."

Severn and Wye, Meeting of. 1799–1800. [Rev. W. Macgregor, ex Leech Collection. Chr. 1887, Leech.]

13 × 17. View taken from slope of hill west of the Wye, looking down on the two rivers, with hills in the distance. *See also under* **Chepstow Castle.**

Sheffield, from Derbyshire Lane. Circa 1796. [Ruskin Museum, Sheffield.]

4⅛ × 6⅛. Cottage in hollow below road in centre. Trees right and left. Town in centre mid-distance with moors beyond.
Engraved by J. Walker, "Copper Plate Magazine," 1798.

Shepherd Dog and Rainbow. 1815–20. [Hon. W. F. D. Smith, M.P.]

5 × 7. Windmill and rainbow. Dog and sheep in F. Delicate green and blue.

Ship of Line taking in Stores. *See* **"First Rate."**

Shipwreck. Circa 1834. [Chr. 1862, Plint; 1895, Feetham.]

Vignette. Castle on rock to right, crescent moon amid blue storm-clouds. Wreck in mid-distance. Surging water and wreckage in front.
Engraved by H. Griffith for "Keepsake," 1836.

Shipwreck of Man-of-War. Before 1819. [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 17. Dismasted ship heeled over in raging sea. Figures clinging to deck and side. (A damaged drawing that has been restored.)

Shoreham. Circa 1832. [J. Irvine Smith, Esq. R.A. 1889.]

8⅛ × 12⅜. Looking west along the shore—low tide. Men stacking timber in F. Sunset sky.

Shrewsbury: Old Welsh Bridge. Circa 1794–5. (?) R.A. 1795. Signed "W. Turner." [Man. Whit. Inst. Taylor Donation. R.A. 1887. G.H. 1899; Glasgow, 1901.]

8⅛ × 10⅜. Old houses on bridge in F., a barge under the right arch, through which is seen another bridge in construction. Classical church tower seen over second buttress. (New St. Chad.)

Shrewsbury: The New Welsh Bridge. 1796–98. [Agnew Gallery, 1901.]

8 × 10½. Bridge with many arches stretching across mid-distance. The spires of the town rise against clear sky beyond.

Sidmouth. Circa 1825. [Agnew's Gallery, 1892. Ex Mrs. Bolckow. Chr. 1890, Bolckow, bought in.]

7⅜ × 10⅛. Waves washing round fantastic rock pillar. The town beyond. Squall from right approaching.
Mezzotint by T. Lupton, Ruskin's "Harbours of England," 1856.

Sidon. (After a drawing by C. Barry.) 1832–34. [Ex Birket Foster and Wadmore Collections. Chr. 1863, Wadmore; 1894, Forster.]

5 × 8. Surf breaking on shore in F. Beyond, the fortress on island connected with town by a bridge. Stormy sky.
Engraved by W. Finden for Finden's "Bible."

Simmer Lake, near Askrig. 1815–20. Signed "J. M. W. Turner, R.A." [F. Stevenson, Esq. Ex Mr. Orme, of 'Longmans.' Chr. 1884, Orme.]

11½ × 16⅜. Wide calm lake. In F. boulders of rock, with cows and hay-barge. Swelling hills beyond.
Engraved by H. Le Keux, 1821, Whitaker's "Richmondshire."

Simplon Road, Sion (?) from the. Circa 1840. [Dr. Lloyd Roberts, Glasgow, 1901. Ex Fowler and Mozley Collections. Chr. 1865, Mozley; 1899, Fowler.]

15 × 21½. Large sketch, red and purple predominant. Body-colour in sky and distance.

Simplon Pass. Circa 1832. [Ex Novar Collection. Chr. 1878, Munro; 1901, Herbert Martineau.]

Vignette. Defile, soldiers marching on parapetted road to right.
Engraved by W. Miller, 1834, Scott's "Life of Napoleon."

Sinai, Valley of; or, Israel in Horeb. (After a drawing by Gally Knight.) Circa 1832–34. [Leeds, 1868 (G. W. Moss). Chr. 1890, Moss.]

5 × 8. Sun sinking at the head of a long desert valley, amid barren mountains. The tents of the Israelites to left.
Engraved by J. B. Allen for Finden's "Bible."

Sinai, Wilderness of. (After a drawing by C. Barry.) Circa 1832–34. [Chr. 1875, Levy.]

5⅛ × 8. Rocky mountains rise above a strangely shaped mass of rock in centre. Figures of Bedouin at base of rock.
Engraved by E. Finden, for Finden's "Bible."

Sinai. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Apparition in sky over mountain. Moses preaching in F.
Engraved by R. Wallis, Campbell's "Poems," Moxon, 1837.

Sion, Valais. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

9½ × 12. Vaguely indicated houses and bridge in F. Mountains rise steeply beyond plain. Stormy sky.
A late sketch called "Sion," in Quilter sale, Chr. 1889. 9¼ × 11½.

Sion. *See* **Via Mala.**

Sion House, from the Thames. 1798–1800. [V. and A. Museum, 1887. Chr. 1887, Leech.]

8¾ × 14. Calm summer afternoon. Trees of Kew Palace on left.

Sion House. 1815–20. [British Museum.]

8⅜ × 10¾. Looking across flat meadows with groups of trees to white house. Drawn rapidly with pen in dark umber, and washed with lighter tint.
Drawing made probably for *Liber*, but no etching known. Rawlinson, No. 95.

Sisteron, Basses Alpes. 1830–35. [J. E. Taylor, Esq. R.A. 1891.]

7⅞ × 11. Looking across deep gorge to crag crowned by white houses of town. Snowy mountains to left.

Sisteron, Basses Alpes. 1830–35. [Man. Whit. Inst. Taylor Donation.]

5⅜ × 7¼. Castle towering in centre across valley, with bridge to left. Sketch, with some body-colour, on grey paper.

Sisteron, Basses Alpes. 1830–35. [G. R. Burnett, Esq., ex Kennedy Collection.]

5⅜ × 7½. Town and bridge under crag. Fort by road on right. Partly body-colour, on grey paper. Changed in parts.

Sisteron, Basses Alpes (?). 1830–35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. B.F.A.C. 1871.]

5¼ × 7½. Fortified rock in ruddy light. Spire of church in F. right. Body-colour, on blue paper.

A sketch of the same subject in the National Gallery was doubtfully identified with Luxembourg by Mr. Ruskin. A third drawing of this spot from the same sketch-book was sold at Christie's (Dec. 1901) as "Luxembourg." The identification of all the above drawings with Sisteron is very doubtful.

Sisteron. 1830-35. [Mrs. J. W. Bunney. Given by Ruskin to the late John W. Bunney.]

5 × 7. Road ascending on right to tall gateway. Town to left across gorge. Described and place identified in letter from Ruskin. Chiefly body-colour, on yellow-grey paper.

Sketch-book. Before 1836. [J. P. Heseltine, Esq., ex Munro of Novar.]

7⅛ × 10⅜. White paper, about half-filled, 21 sketches in all. A. Colour studies of sunset skies, cumulus clouds and rainbow. B. Sepia studies of effect: 1. Rainbow and windmill. 2. Coach and Salisbury spire. 3. River bed and white tower. 4 and 5. River-beds and woods, suggesting *Liber* subjects. 6 and 7. Slight sketches of Indian palaces and tropical vegetation. C. Some rapid pencil sketches.

This book was taken out by Turner when on a journey through France, Switzerland and the Val D'Aosta with Mr. Munro (1836). (For note by Mr. Munro, pasted on cover, see note on p. 172 of this present volume.)

Skiddaw and Derwentwater. Circa 1832. [F. N. Fordham, Esq., Royston.]

4 × 6. Calm lake, herd of cattle by shore. Mountain in morning light; light mist in wisps on hillside. Cirrus clouds.

Engraved by W. Miller, 1834, Scott's "Bridal of Triermain."

Sleaford, Lincolnshire. Circa 1798. [Humphrey Roberts, Esq. Ex White (R.A. 1887) and Heugh Collections. Chr. 1874, Heugh.]

9¼ × 13¼. Wide market-place, sun shining on Gothic church in central mid-distance. Cloudy sky.

Engraved by R. Howlett, "Select Views in Lincolnshire," 1801.

Smailholm Tower. Circa 1831. [Ex Quilter, Feetham, and Novar Collections. Chr. 1877, Munro; 1895, Feetham.]

Vignette. The Border tower on a steep rock. Moon rising to left. Three cows in F.

Engraved by E. Goodall, 1833, for Scott's "Minstrelsy of the Scottish Border."

Snowdon—Afterglow. 1805–10. [Rev. W. MacGregor, ex Seymour Haden and Leech Collections. R.A. 1886. G.H. 1899. Chr. 1887, Leech.]

21 × 29⅜. Afterglow on mountain-top. The moon rising to left. Trees in F. Solemn and powerful effect.

Snowdrift on Alpine Pass. "Mount Tarrar," 22nd January, 1829. R.A. 1829. [S. G. Holland, Esq.]

21 × 29. Figures seated round fire behind the boat-shaped diligence. F. of snow, with spades and ropes. Moonlight and stars.

Suggested by an incident on the above date, on Turner's return from Rome. "Mount Tarrar" probably stands for Mt. Cenis.

Snuff-box, Lid of. 1806–10. [F. H. Fawkes, Esq., Farnley Hall.]

Circular. 3 inches in diameter. Partridge, grouse, and gun. On cardboard.

Soldier's Dream. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Above, the soldier in camp, with crescent moon. Below, the native village.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Solomon, Pools of. *See* **Jerusalem.**

Sooneck, with Lorch in distance. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

8⅝ × 14½. Figures working in vineyards in F. Two castles on steep cliffs on left. Heavy clouds in sky. Chiefly body-colour, on 'stained' paper.

Southwell Minster. Circa 1795. [Ex Pender Collection. Chr. 1897, Pender.]

15 × 18½. "Beautiful early drawing, in fine condition."

Spezzia, Bay of. [V. and A. Museum, 1869.]

7⅞ × 11⅝.

Splügen. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9¾ × 11. Mountain peak lit by setting sun. Castle on spur, set against a yellow sky.

"Splügen Pass." 1841–42. [Arthur Severn, Esq., ex Ruskin and Novar Collections. G.H. 1899. R.A. 1886 and 1901.]

11¾ × 18. In F. centre the straight high road to Chur; to left, on crag, the Roman tower of Maienfeld. Snowy mountains with yellowish tint at end of valley. On stone by roadside the letters BAINS, pointing to adjacent baths of Pfeffers and Ragatz. Somewhat faded.

Drawing made for Mr. Munro. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Cf. sketch in Nat. Gal., No. 75.

Staffa: Fingal's Cave. Circa 1831. [Ex Ruskin and Novar Collections. F.A.S. 1878. Chr. 1877, Munro.]

Vignette. Looking out from basaltic cave to setting sun.

Engraved by E. Goodall, 1833, for Scott's "Lord of the Isles."

Stafford: St. Mary's Church. Circa 1796. Signed "J. M. W. T." [P. C. Hardwick, Esq. R.A. 1887. B.F.A.C. 1884.]

4½ × 6. South side of Church in sunlight. By south-west door, a boy and two small children.

Stamford. Circa 1828. [Ex Fowler Collection. R.A. 1889. Chr. 1899, Fowler. Moon's Gallery, 1833 (T. Griffith).]

11⅛ × 16⅛. Wide market-place. Tower of church in sunshine relieved against dark cloud. Figures getting down from coach. Lightning, during pause between heavy rainstorms.

Engraved by W. Miller, 1830, "England and Wales."

Steeton Manor House, near Farnley. 1816. [J. Irvine Smith, Esq. R.A. 1889. Ex Farnley Collection.]

4¼ × 6¼. In the F. a wall enclosing a garden. Boy on ladder picking apples. On right, woman hanging out clothes to dry. Evening sky.

Stelvio Pass (?). 1830–35. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

9½ × 12. Mountains on either side enclosing central valley. Fine sketchy drawing, on white paper.

Stirling Castle. 1831–34. [Ex Gurney (R.A. 1889) and Novar Collections. Chr. 1878, Munro.]

3⅜ × 5⅞. Looking along the course of the winding Forth, with the Castle in the mid-distance. Showery, sunlit sky. Reapers in left F.

Engraved by W. Miller, 1836, for Scott's "Tales of a Grandfather."

Stirling Castle (?). 1830–35. [J. W. Bacon, Esq., ex Sir Fred. Burton.]

6½ × 9. Stream reflecting sky and trees in F. Tower on hill beyond. Sketch.

LIST OF WATER-COLOUR DRAWINGS

Stoke Pogis Church. 1792. [F.A.S. 1901.]

10⅜ × 8. Upright architectural drawing, tinted. In F. a tablet-tomb, with Turner's name and age (17).

Stonehenge—Sunset. Sketch. Circa 1808. [W. G. Rawlinson, Esq.]

6¾ × 8¾.

Stonehenge—Daybreak. 1815–20. [J. E. Taylor, Esq.]

7⅞ × 10½. The stone circle relieved against the sky at daybreak. Coach and sheep to left. Sepia drawing.

Cf. the sketch in Mr. Heseltine's sketch-book.

Pure mezzotint by J. M. W. Turner, *Liber*, No. 81 (Rawlinson). Unpublished plate.

Stonehenge—Sunset. 1822. [Sir Reg. Hardy, Bart., ex Farnley Hall Collection. Chr. 1890, Fawkes.]

8 × 10. Sun sinking in crimson sky, behind the stone circle. Frontispiece to Walter Fawkes' "Chronology of Modern History."

Stonehenge: The Dead Shepherd. Circa 1827. [Mrs. W. Pitt Miller. R.A. 1889. G.H. 1899. Ex Sam. Rogers' Collection. Moon's Gallery, 1833 (S. Rogers). Chr. 1856, S. Rogers.]

11 × 16. Stone circle lit by great flash of lightning. Ewe in F. with two lambs, one lying dead. A dog howling by body of dead shepherd. Lurid sky. Faded.

Engraved by R. Wallis, 1829, "England and Wales."

Stonyhurst College. Before 1801. [Ex Ch. Fred. Huth Collection. Chr. 1895, Huth.]

8¾ × 12. Calm pond with College beyond. Same point of view as in the "England and Wales" drawing.

Engraved by J. Basire, Whitaker's "History of Whalley."

Stonyhurst College. Circa 1828. [Agnew's Gallery, 1901. Ex Windus Collection. Chr. 1871, Broderip. Moon's Gallery, 1833 (Windus).]

11 × 16½. Wide pool, very dark blue at back. Man watering horses, and boys playing. Entrance to College in centre mid-distance, backed by deep blue thunder cloud.

Engraved by J. B. Allen, "England and Wales," 1830.

Stourhead: Rise of River Stour. R.A. 1825. Probably painted earlier. [Charles Morrison, Esq. R.A. 1887. G.H. 1899.]

26⅛ × 40⅛. Lake surrounded by wooded hills. On a height to left, a classical building. In F. a swan's nest and two swans to right. Blue sky, with sun reflected in water through mist.

Stratford-on-Avon: Shakespeare's Monument. Circa 1832. [Mrs. Fordham, ex J. E. Fordham, of Royston.]

Vignette. From steps of chancel. Four ladies standing by iron stove.

Engraved by J. Horsburgh, Scott's "Essays."

Strid, The, Upper Wharfedale. Circa 1809. Signed "J. M. W. T." [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 15. Looking up wooded valley, green rays of sun through trees. Stream swirling through rocky bed. Fisherman, and, to right, stags.

Suez. (After a drawing by J. G. Wilkinson.) 1832–34. [Sir Donald Currie, G.C.M.G., ex Levy and Wadmore Collections. Chr. 1863, Wadmore; 1876, Levy.]

5⅜ × 8. Careening feluccas on sands by shallow sea. Sun setting over the town of Suez.

Engraved by F. Finden for Finden's "Bible."

Sunset—Landscape. Circa 1797. [Sir T. Gibson Carmichael, Bart. Chr. 1899, Lord Dunmore.]

10 × 15⅝. A road in the centre stretching towards the horizon. To left, a tower. Dark greyish-brown throughout.

Sunset—Landscape. 1820–30. [Mrs. Williams.]

5 × 7¼. White arches across deep-blue water. Hills beyond. Crimson dappled clouds. Perhaps a Petworth sketch. Body-colour, on grey paper.

Swiss Valley. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. View over alpine valley, sun sinking behind mountains. Winding river.

Engraved by E. Goodall, Campbell's "Theodric," Moxon, 1837.

Swiss River, Valley, &c. *See* **Alpine ditto.**

Tagus, Off the. Before 1819. Signed "J. M. W. Turner." [F. H. Fawkes, Esq., Farnley Hall. Exhibited at Grosvenor Place, 1819.]

11 × 15. Man-of-war making signals for pilot. Warm sunny sky and choppy sea.

Tamar and Torridge, Source of. *See* **Dartmoor.**

Tamworth Castle. Circa 1830. [Ex L. Lloyd (M. 1857) and Windus Collections. Moon's Gallery, 1833 (G. Windus).]

Sun sinking behind circular keep, lighting cirrus clouds. To right, behind trees, river falls over weir, and to extreme left, flows under old bridge.

Engraved by J. T. Willmore, 1832, "England and Wales."

Tancarville, on the Seine. 1830–32. [Oxford Un. Gal. Ruskin Donation.]

5½ × 7½. Masts of sunken boat rising from river in front. Sketch in body-colour, on grey paper.

Tancarville, on the Seine. 1839. [Miss Julia Swinburne. R.A. 1887. Painted for a member of the family.]

13½ × 19. Looking down a slope, towards the Castle, with the Seine beyond. In F., right, under tall trees, some figures, with goats and sheep.

Tantallon Castle. ("Abbotsford Turners.") Signed "J. M. W. Turner, 1821." [Thomas Brocklebank, Esq. R.A. 1886. G.H. 1899.]

6⅞ × 10. Rocky coast, Castle in mid-distance. Storm coming on. Old woman and dog by sea in F.

Engraved by E. Goodall, 1822, "Prov. Antiq. of Scotland."

Tarrar, Mt. *See* **Snowdrift on Alpine Pass.**

Tavey, Scene on the River. Circa 1813. [Oxford Un. Gal. Ruskin Donation.]

8⅝ × 13⅜. Sun setting over river. Pearly green foliage. Pigs on bank to left. Boat to right. Called by Ruskin, "Pigs in Sunshine."

Chromolithograph in Brit. Museum.

Tees, Falls of: High Force. 1816–1818. [A. J. Forbes-Leith, Esq., ex Kennedy and Novar Collections. Chr. 1878, Munro.]

11⅛ × 16. Between main Fall and small one, on right, a semi-circular bastion of rock. Two fishermen wading in F. The wall of rock with horizontal stratification fills up two-thirds of drawing.

Engraved by J. Landseer, 1822, for Whitaker's "Richmondshire."

Tees, Falls of: High Force. 1816–1818. [Sir H. Doulton, ex Farnley Collection. Chr. 1890, Fawkes. Grosvenor Place Exhibition, 1819.]

11 × 15⅜. Similar in composition to the Richmondshire drawing. Warm yellowish light on the Falls.

Tees, Falls of: High Force. Circa 1825. [J. E. Taylor, Esq., ex Hon. Francis Baring and Bale Collections. B.F.A.C. 1871. Chr. 1881, Bale; 1893, Baring.]

11 × 15½. Looking from high ground on east, over a cirque of rocks lit by morning sun. A double fall, with wall of rock between. Dark cliff on left. Above, wild moorland and cloud-swept mountain.

Engraved by E. Goodall, 1827, "England and Wales."

Tees: Chain Bridge above Upper Falls. 1835–37. [Abraham Haworth, Esq., ex Bale and Novar Collections. R.A. 1886. G.H. 1899. Chr. 1878, Munro; 1881, Bale.]

10¾ × 16¾. The river swinging round buttress of rock forms waterfall in centre F. Trees to right. Small chain bridge in distance above. Slanting rays of light from left. Body-colour in parts.

Engraved by W. R. Smith, 1838, "England and Wales."

Teignmouth. Circa 1813. [Cooke's Gallery, 1822.]

Sun setting over calm wide harbour. Shipbuilding on right. Town on sloping hill to left.

Cf. the oil picture at Petworth of same subject.

Engraved by G. Cooke, 1815, "South Coast."

Also an aquatint, coloured by hand.

Terni, Falls of. (After a drawing by Hakewill.) Circa 1817. [Ex Ruskin and Dillon Collections. G.H. 1899. Chr. 1869, Dillon.]

8⅛ × 5½. The rock face fills nearly all the drawing. Rainbow below Falls. Water tears over rock in F.

Engraved by J. Landseer, 1819, Hakewill's "Italy."

Tête Noire. Circa 1830. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]

10 × 11. Looking up valley. Mountains in distance. Sketch.

Thames, On the (Henley?). Circa 1794. [Man. Whit. Inst. Taylor Donation.]

7 × 7½. Old church and cottages seen across river.

Thames, near Windsor. 1800–1802. [George Salting, Esq. Chr. 1872, Gillott; 1899, Fowler.]

9¼ × 13¼. River with barges sailing to left. Wood with old oak trees to right.

Thun. Late drawing. [Mrs. Ruston, Lincoln. Ex Rawdon and Quilter Collections. R.A. 1873. Chr. 1889, Quilter.]

14⅛ × 21¼. Looking down from terrace over town to lake and distant mountains. Figures in F. Much yellow.

Thun. 1830–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

9¾ × 14½. White town reflected in calm river. Blue mountains to right. Grey cloudy sky. Red pen outlines.

Thun: Town and Lake. Circa 1838. [J. E. Taylor, Esq. G.H. 1899.]

9 × 11½. Highly-finished sketch. Delicate mist.

Thun, Lake of, from Neuhaus. Probably 1802. [Ex Ruskin Collection. F.A.S. 1878.]

Thunderstorm over lake. Niessen in centre, heavy and dark. Stockhorn in light in distance.

Thun, Lake of. Circa 1804. [F. H. Fawkes, Esq. Farnley Hall.]

11 × 15½. Stormy lake. Figures with carts and bales on shore to right in sunshine. Lightning from black cloud in centre sky over mountains.

Cf. *Liber*, No. 3, 1808 (Rawlinson).

Thun, Lake of. Signed "J. M. W. Turner, R.A., 1809." [Miss Julia Swinburne. R.A. 1887.]

15½ × 22. From shore of lake looking across to mountains. Figures loading and unloading boats. House on right, figures on a terrace.

A late drawing of the Lake of Thun is in the collection of Colonel Sale.

Thun, Lake of: The Niessen. [Chr. 1869, Ruskin.]

10 × 14. "Fine sketch of late time."

Thun, Lake of. [Chr. 1869, Ruskin.]

Mountains at the head of the lake on the south shore. Highly-finished sketch of late time.

Tintagel Castle. Circa 1815. [C. Fairfax Murray, Esq. Chr. 1865, J. C. Robinson; 1899, Dell. Cooke's Gallery, 1822.]

6¼ × 8½. High up on left, on shipping stage of slate quarries, men raising boat by capstan. Background filled by the Castle rock, with gleam of light from stormy sky.

Engraved by G. Cooke, 1818, "South Coast."

Tintagel Castle. 1820–25. [Sir Donald Currie, G.C.M.G., ex Knowles and Clarkson Stanfield Collections. Chr. 1877, Knowles; 1883, W. Lee.]

7 × 10. Castle rock fills background. Shipwreck and drowning man in front.

Tintern Abbey. Circa 1793. Signed "Turner." [British Museum. Henderson Bequest. M. 1857. B.F.A.C. 1871.]

16½ × 12. West façade, with bushes growing from the walls. Tinted drawing, with prevalent bluish tone.

Tintern Abbey. Circa 1793. Perhaps R.A. 1794. Signed "Turner." [V. and A. Museum. W. Smith Bequest, 1871.]

12½ × 9⅜. Looking diagonally across, with choir on right. Masses of fallen stone in F.

Tintern Abbey: Transept. R.A. 1795. [J. E. Taylor, Esq. (R.A. 1887). (?) Miss Miller (M. 1857).]

13½ × 10. Looking down the transept, sunny green rays from right. A wheelbarrow in F. Delicate architectural drawing.

Tivoli: Falls of the Anio. 1792–93. [The late Mr. R. Mills. Bought 1849.]

10 × 14⅜. Falls in centre. Temple of Sibyl on rock to left. Man hauling rope.

Probably after a drawing by Cozens.

Tivoli: Falls of the Anio. Circa 1795. [Sir Donald Currie, G.C.M.G.]

10 × 14. In F. figures looking over a parapet nearly level with top of Falls, above which a row of old houses is seen.

Tivoli: Falls of the Anio. Circa 1795. [V. and A. Museum. W. Smith Bequest, 1871.]

19¼ × 12⅜. Overarching tree in F., town on edge of cliff above Falls.

Tivoli: Villa of Mæcenas. Circa 1795. [The late Mr. R. Mills. Bought 1849.]

19¼ × 12¼. Overhanging trees in F. Ruined villa stretches across mid-distance. Brown-green F. and pale washed sky.

Tivoli — A Composition. R.A. 1818. [Sir James Joicey, Bart., M.P., ex Fowler (R.A. 1873) and Allnutt (M. 1857) Collections. Chr. 1863, Allnutt; 1899, Fowler. Loan Collection, Old Water Colour Society, 1823 (Allnutt).]

26 × 40. Sinking sun in centre reflected in water. On right, the line of cliffs crowned by the Temple of the Sibyl. On left, a dark mass of trees. Goats and women in F. by the water. Much faded.

Engraved by E. Goodall. Painted and engraved for Mr. Allnutt.

LIST OF WATER-COLOUR DRAWINGS

Torbay, from Brixham. 1815–18. [S. G. Holland, Esq. R.A. 1886. Chr. 1885, Knight. Cooke's Gallery, 1822.]

6⅛ × 9⅜. Looking down on little port and curved pier on left. Over rippled blue sea on right the sun rising amid light clouds. Women drying linen in F.

Engraved by W. B. Cooke, 1821, "South Coast."

Tours. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7½. Calm river with boats, the towers of the city on right. Bridge in distance left. Sunset sky. Body-colour, on grey paper.

Engraved by R. Brandard, "Rivers of France," 1833–35.

Tours: Canal of Loire and Cher. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7½. Crowded quay, water to right and to left, in mid-distance. Sun sinking to left behind town and cathedral. Body-colour, on grey paper.

Engraved by T. Jeavons, "Rivers of France," 1833-35.

Tours: St. Julien. Circa 1830. [Oxford Un. Gal. Ruskin Donation.]

5⅛ × 7½. Night scene, nave and transept of church fill nearly all the background. Diligence arriving. Figures lit by lamplight. Body-colour, on grey paper.

Engraved by W. Radclyffe, "Rivers of France," 1833–35.

Tower on Rock—Landscape. 1790–2. [V. and A. Museum. W. Smith Bequest, 1871.]

9⅛ × 13¾. Grey and blue. Unfinished. Perhaps after a drawing by Cozens.

Townley Hall. Circa 1798.

White, flat-roofed house in centre of park. Oak tree with overhanging branches in F. left.

Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")

Trematon Castle, near Plymouth. Circa 1828. [James Mason, Esq.]

A group of pear-shaped elms in centre. Calm haven to right, village and castle to left. Seated woman and two donkeys in F. Clear evening sky.

Engraved by R. Wallis, 1830, "England and Wales."

Trial of the Ring. Circa 1835. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette. Figure, holding magic ring, falling through the air amid demons and fragments of buildings.

Engraved by E. Goodall for Moore's "Epicurean."

Tripoli and Mt. Lebanon (after a drawing by C. Barry). 1832–34. [Ex John Morley, of Clapton. Chr. 1896, Morley.]

5⅛ × 8. View from the sea, felucca sailing to left. White town along coast. Mountains rising behind.

Engraved by E. Finden, for Finden's "Bible."

Troy, the Plains of. (From sketch by W. Page.) 1825-30. [Ex Ruskin Collection. M. 1857. F.A.S. 1878.]

Vignette. River winding through wide plain. Sun setting amid storm clouds over island of Tenedos.

Engraved by E. Finden for Murray's "Byron," 12mo edition.

Tunbridge Castle. Circa 1790. [Ex Ruskin Collection. F.A.S. 1878.]

Bridge with boats in F. Prussian blue and Indian ink.

Turin, from the Portico of the Superga Church. (After a drawing by Hakewill.) Circa 1818. [C. Morland Agnew, Esq., ex Ruskin Collection. F.A.S. 1878.]

5⅜ × 8⅛. On the marble pavement group of peasant women. Two columns divide the composition. The plain with straight road closed by sunny ranges. Sky filled with boiling cumulus.

Engraved by J. Mitan, 1820, for Hakewill's "Italy."

Turkish Fountain. *See* **Scio.**

Turner, J. M. W. (Portrait drawn by himself when about 15 or 16.) Circa 1790–92. [The late Cosmo Monkhouse, Esq. R.A. 1887.]

On ivory. Oval. 3¾ × 3. Three-quarter profile bust, long hair falling over shoulders. Green coat. Looks considerably younger than in the Ruskin portrait.

Turner, J. M. W. (Portrait drawn by himself when about 17.) Circa 1792–93. [Ex Ruskin Collection. F.A.S. 1878.]

Arms resting on table, one hand carefully drawn. Long, curly black hair. Looking up out of picture.

Given by Turner to his housekeeper, Mrs. Danby, and bequeathed by her to Mr. Ruskin.

Tynemouth. Circa 1830. [Ex Windus and Bolckow Collections. Chr. 1868, Windus; 1892, Bolckow. Moon's Gallery, 1833 (Windus).]

11 × 16. Sailors and women towing huge mast and other wreckage out of breakers. Brig in middle distance running into harbour. Sun on Priory. Much faded.

Engraved by W. R. Smith, 1831, "England and Wales."

Tyrol, Scene in. 1835–40. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8⅞ × 11½. "Water-colour sketch."

Tyrol, Scene in. [Chr. 1865, N.N.]

15½ × 22. A town on river, with figures.

Tyrol, Scene in. [Chr. 1865, N.N.]

Castle, moon rising.

Ulleswater. Circa 1798. [Mrs. Worthington, Sale Lodge.]

21 × 30. Head of lake. Mountains rising beyond wooded F. Much faded. The blues entirely gone.

Ulleswater. Circa 1833. [Ex Novar Collection. Chr. 1878, Munro.]

13 × 17. Calm lake with cattle standing in water. Horizontal rays of light across mountains. Women bathing from boat. Three others on rock in F.

Engraved by J. T. Willmore, 1835, "England and Wales."

Ulleswater from Gowbarrow Park. 1815–18. [Ex Farnley Collection. Chr. 1890, Fawkes. Grosvenor Place Exhibition, 1819.]

11 × 15⅝. Calm lake; late afternoon light on mountains. Trees and rocks in F.

A much faded drawing of similar subject is in the Whit. Inst., Manchester. 11 × 16½. Circa 1820.

Upnor Castle: Mouth of Medway. Circa 1831. [Mrs. Ashton, ex Heugh Collection. Moon's Gallery, 1833 (T. Griffith).]

11 × 16¾. Shallow water of estuary, sun rising behind men-of-war at anchor. Castle by water on right. Crimson clouds, and brilliant local colour in figures.

Engraved by J. B. Allen, 1833, "England and Wales."

Usk, Bridge over, near Abergavenny. Probably R.A. 1799. [V. and A. Museum. Vaughan Bequest, 1900. M. 1857. R.A. 1887. (?) Chr. 1863, J. Allnutt.]

16 × 25. Cows wading in river, which occupies the F. Beyond an old, many-arched bridge, an open valley. Light breaking from sky through clouds.

Mr. Abel Buckley has a drawing of same size and date and similar in composition (R.A. 1886, as "Llangollen")

Valetta. *See* **Malta.**

Valle Crucis Abbey. Circa 1826. [Ex Novar Collection. Chr. 1877, Munro Moon's Gallery, 1833 (T. Griffith)]

11¼ × 16¼. Cornfield with reapers, the Abbey amid trees beyond Rays of light from sun setting behind hills. Wooded and rocky mountains behind. Welsh girl with sheep in left F.

Engraved by J. C. Varrall, 1828, "England and Wales."

Var, Valley of. Signed "J. M. W. Turner, R.A.," and dated 1813. [Sir Donald Currie, G.C.M.G., ex Novar Collection. Chr. 1878, Munro; 1883, W. Lee.]

5½ × 8¾. Looking down from height over wide valley. Blue and warm greens.

Venice: The Rialto. (After a drawing by Hakewill.) Circa 1818. Signed on awning of gondola to right, "J. M. W. T." [Fred H. Fawkes, Esq., Farnley Hall. Cooke's Gallery, 1824 (J. Slegg).]

11 × 15⅝. Looking up centre of canal, shipping on either side. Late afternoon cross light, with brilliant illumination and reflections.

Engraved by J. Pye, 1820, Hakewill's "Italy."

Venice: The Rialto. [Ex Levy and Novar (?) Collections. Chr. 1884, Levy.]

Venice, from Fusina. Dated in corner 1821. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890.]

11¼ × 15¼. White towers on horizon and white clouds above; many-tinted lagoon. Piles of goods on landing-stage.

Venice: Grand Canal, Salute and Dogana. 1815–20. [Laundy Walters, Esq. Chr. 1897, James.]

5½ × 8½. White domes and houses relieved against deep-blue sky. The costumed figures landing from gondola on right are probably not by Turner.

Venice: Bridge of Sighs. (From a sketch by T. Little.) Circa 1830. [Agnew's Gallery, 1890, ex Windus Collection. Chr. 1859, Windus.]

Vignette. San Giorgio seen at end of narrow canal, with ful moon rising; shadow of bridge cast on prison to left. Lover and lady to right.

Engraved by E. Finden, Murray's "Byron," 12mo Edition.

Venice: the Piazzetta. 1830–33. [Sir Donald Currie, G.C.M.G. Chr. 1895, Feetham.]

Large vignette. Gaily-costumed figures landing. The two columns, extreme right and left. The Campanile rises in background to left.

Engraved by W. Miller, Scott's "Life of Napoleon."

Venice: San Giorgio. 1832–35. [Rev. Stopford A. Brooke. G.H. 1899.]

5 × 8¾. Hasty memorandum of last flush of sunset. Body-colour, on grey paper.

Venice: Academy. 1835–40. [Oxford Un. Gal. Ruskin Donation.]

8¼ × 12¼. From the canal; red outline and yellow sail. "Sketch on the spot," on white paper.

Venice: Approaching Storm. 1835–40. [Rev. Stopford A. Brooke.]

8⅛ × 12. Dogana on left. Fleet of gondolas driven before wind, on right. Sketch.

Venice: Doge's Palace. 1835–40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

9⅜ × 11⅞. Sun setting behind Palace, which is seen from the Riva. A fine drawing in perfect condition.

Venice: San Giorgio Maggiore. 1835–40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900.]

8⅜ × 11⅜. Yellow and orange. Very slight.

Venice: San Giorgio Maggiore. 1835–40. [J. F. Schwann, Esq., ex Griffith Collection. Chr. 1895, Kennedy.]

8½ × 12. Blue sea and sky. Afternoon light.

Venice: Grand Canal. 1835–40. [Oxford Un. Gal. Ruskin Donation.]

8¼ × 12¼. Red outlined houses to left. Salute Church outlined in lavender blue. "Sketch on the spot," on white paper.

Venice: Grand Canal, with Salute. 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

8⅜ × 12⅜. Façade of church on left, with white trembling reflection. Gondola in F.

Venice: Grand Canal. 1835–40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]

8⅜ × 12⅜. Looking towards Salute Church. Gondola in front. Retreating storm. Sketch, with red outlines.

Venice: Grand Canal. 1835–40. [J. E. Taylor, Esq.]

8 × 12. Wide canal, reflections of turquoise and opal. Sketch.

Venice, from the Lagoon—Evening. 1835–40. [Man. Whit. Inst. Taylor Donation.]

7⅛ × 10¼. Sketch.

Venice, from the Lagoon. 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

8¾ × 12⅜. Expanse of water, with shipping and some piles in front. Dark belt of cloud above. Roofs and towers vaguely indicated.

Venice: Palazzo Balbi. 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

9 × 12¼. White palace seen across Grand Canal reflecting houses and intense blue of sky.

Venice: Piazzetta. 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

12⅜ × 8¾. The two columns boldly relieved against the Ducal Palace, which is lit by flash of lightning.

Venice: Rialto. 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900. R.A. 1892.]

9 × 12. The Rialto in centre, sunlit palaces to left. Calm water reflecting blue and white sky.

Venice: Riva degli Schiavoni. 1835–40. [Oxford Un. Gal. Ruskin Donation.]

8¼ × 12. Boats and houses outlined in red. "Sketch on the spot."

Venice: Sketch. 1835–40. [Hon. W. F. D. Smith, M.P.]

8 × 12. Steps of Dogana to right, the façade of houses to left somewhat carefully outlined in red. Ghost of Campanile above them.

Venice: Sketch. 1835–40. [Hon. W. F. D. Smith, M.P.]

8⅛ × 13. Dogana and S. Giorgio slightly washed in. Houses to left drawn in red.

Venice: "The Sun of Venice." 1835–40. [Nat. Gal. of Scotland. Vaughan Bequest, 1900.]

8¾ × 12¾. Opal haze over calm lagoon. Lateen sails. Salute Church on left.

Venice: Calm at Sunset. 1840–45. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8½ × 12⅛. In front, smooth water with gondolas. Pale blue sky, the water almost white.

Venice: Storm at Sunset. 1840–45. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8⅛ × 12⅛. Stormy green water, with lines of surf. Lower part of sky with clouds, yellow and orange to left, bluish to right. "Consummate work of 3rd period, unique."

Venice, from the Lagoon. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

8¾ × 11½. Expanse of yellowish-grey water with gondolas. The details of buildings beyond outlined with pencil. Cloudy but luminous sky. "First sketch."

Verona. Circa 1833. [James Graham, Esq., ex Sir Charles Robinson, C.B. and Knowles Collections. M. 1857 (J. Miller).]

3⅜ × 5⅝. The amphitheatre at end of wide piazza. Figures in F., some looking at puppet show. General reddish colour. Cool sky, with cumulus.

Engraved by W. Miller, 1835, for Scott's "Life of Napoleon."

Verrex. *See* **Aosta, Valley of.**

Vesuvius Angry. Circa 1817. [Ex Ruskin (F.A.S. 1878) and Dillon (M. 1857) Collections. Chr. 1869, Dillon.]

11 × 15. From the shore of the Chiaja. Sweep of bay to left, Vesuvius to right.

Engraved by Th. Jeavons, 1830, "Friendship's Offering."

Vesuvius in Eruption. Circa 1817. [W. Newall, Esq. (G.H. 1899), ex Farnley Collection. Chr. 1890, Fawkes. Cooke's Gallery, 1822.]

11 × 15⅛. From the shore near Posilipo, the flaming volcano rises over the Castel dell' Ovo. Glare reflected in sea.

Engraved by W. B. Cooke, frontispiece to "Delineations of Pompeii."

Vesuvius in Repose. Circa 1817. [Ex Ruskin (F.A.S. 1878) and Dillon (M. 1857) Collections. Chr. 1869, Dillon. Cooke's Gallery, 1822.]

11 × 15. 'Duplicate sails' on calm bay. Delicate bluish mist.

Probably sold to W. B. Cooke, with the above, but not engraved. See Thornbury, p. 633.

Vevay. 1810-20. [Sir T. Gibson Carmichael, Bart., ex Ruskin Collection. F.A.S. 1878.]

12 × 19. Backs of houses rising from lake. Sun setting over the Jura. Dark drawing, on grey 'stained' paper, the lights taken out.

Vevay and Lake of Geneva. Circa 1815. [Sir Donald Currie, G.C.M.G., ex Farnley Collection. Chr. 1890, Fawkes. G.H. 1896. Grosvenor Place Exhibition, 1819.]

11 × 15⅝. Looking straight down a rough road to plain and calm blue lake, reflecting the mountains beyond.

Via Mala, Splügen, known as "Swiss Bridge." 1815–20. [J. Irvine Smith, Esq., ex Bale Collection. Chr. 1881, Bale.]

8½ × 10. Single-arched bridge over ravine; low down on right walled road and figures. Sepia drawing.

Engraved in mezzotint by J. M. W. Turner. Unpublished plate of *Liber*, No. 78 (Rawlinson). Also mezzotint by F. Short.

Via Mala, Entrance to. Called "Sion." 1835–40. [Chr. 1901, Langton.]

5⅛ × 7½. F. with stream and mill in mid-distance. Rocky crags lit by rosy light.

Cf. sketch in Nat. Gal., No. 71.

"Victory," Quarter Deck of. Circa 1805. Signed "J. M. W. Turner." [National Gallery. Vaughan Bequest, 1900. Ex Sam. Rogers' Collection. Chr. 1856, Rogers.]

14⅝ × 21⅛. Study in pen and sepia wash, with notes as to position of guns.

"Victory" coming up Channel. 1815–20. [Sir Charles Robinson, C.B.]

8 × 11½. Sepia. Apparently a drawing made for the *Liber*.

Cf. Sir Donald Currie's picture.

Mezzotint by Frank Short.

Vincennes. Circa 1833. [C. W. Lea, Esq., Worcester, ex Novar Collection. Chr. 1877, Munro.]

Vignette. Fosse of Castle. Moon setting. Execution of the Duc D'Enghien.

Engraved by W. Miller, 1835, Scott's "Life of Napoleon."

St. Vincent: Eruption of Souffrier Mountain, 1812. R.A. 1815.

Large mezzotint by C. Turner, coloured by hand, in Brit. Mus.

(See Bell, "Exhib. Work of Turner," p. 50.)

Virginia Water. Circa 1828. [Mrs. Thwaites, ex C. Pemberton. M. 1857.]

11½ × 17½. Sun sinking to left, in clear warm sky. Barge with musicians to right. Pavilion in background.

Engraved by R. Wallis, 1830, "Keepsake."

Virginia Water. Circa 1828. [Ex Leech and C. Pemberton Collections. R.A. 1886. M. 1857. Chr. 1887, Leech.]

11⅜ × 17⅜. A Royal barge on the lake. Pavilion in the background. Evening glow. Sky faded. Companion to above.

Said to have been painted for George IV., who refused, however, to pay 80 guineas for the two (?) drawings.

Engraved by R. Wallis, 1830, "Keepsake." Plate used again in "Heath's Gallery," 1836.

Waltham Abbey, Ruins of. Circa 1792. Signed "Turner." [F. Stevenson, Esq., ex Marcus B. Huish, Esq. R.A. 1887.]

13 × 17. Gothic arch leading to ruined chapel. Two men sharpening scythe on grindstone. In F. fallen masses of stone. Greyish-blue drawing.

Waltham Abbey. Circa 1794–95. Signed "Turner" (on boat). [Agnew's Gallery, 1902.]

8 × 10¾. Low bridge over stream leading to Gothic gateway.

Walton Bridges. Circa 1828. [Mrs. Ashton. M. 1857. Moon's Gallery, 1833 (T. Griffith).]

11⅜ × 18. The two long bridges occupy all the mid-distance. In centre F. sheep by shallow water. Elaborate sky of light drifting cumulus.

Engraved by J. C. Varrall, 1830, "England and Wales."

Wanstead Old Church. Circa 1789. [P. C. Hardwick, Esq. R.A. 1887.]

Oval, 11¾ × 16½. West front of Church. Gravedigger talking to man leaning on stick.

Turner worked in 1789 in the office of Mr. Hardwick's grandfather. See Thornbury, p. 30, for drawing of the new Church (1790).

Warkworth Castle, on the Coquet. R.A. 1799. [V. and A. Museum. Ellison Bequest, 1860.]

20 × 29½. "Thunderstorm approaching at sunset." Castle in evening light on hill to right. Dark-blue stream winds round its base. Church spire to left, relieved against blue distance.

Cf. the Mezzotint by T. Lupton, "Rivers of England."

Warkworth Castle. Circa 1798–99. [Abel Buckley, Esq. Glasgow, 1901. Chr. 1869, Dillon.]

14½ × 20. Castle in centre, relieved against golden sunset sky. Boats with tall masts by bank of tidal river to right. Cows in shallow water in F., left. Girtin-like drawing.

Warwick Castle. 1794–95. [Man. Whit. Inst., ex Leech Collection. Chr. 1887, Leech.]

16½ × 20¾. Looking from under the bridge. Blue drawing.

Warwick Castle. Circa 1830. [Ab. Haworth, Esq. G.H. 1899. Ex Ruskin and Taylor Collections. Chr. 1868, J. E. Taylor. Moon's Gallery, 1833 (Griffiths).]

11⅞ × 17¾. Looking up river Avon, trees on left. In F. right, stonemason at work on parapet. Over Castle a sunlit sky filled with light cumulus.

Engraved by R. Wallis, 1832, "England and Wales."

Washburne Valley, near Lindley Bridge. 1815–20. Signed "J. M. W. Turner, R.A." [Colonel Lionel G. Fawkes, R.A., ex Farnley Collection. Chr. 1890, Fawkes.]

11 × 15.

Washburne and Wharfe, Junction of. 1805–15. [F. H. Fawkes, Esq., Farnley Hall.]

12 × 17. Farnley Hall on hillside in distance. Body-colour, on grey paper.

Washburne, Valley of. 1805–15. [F. H. Fawkes, Esq., Farnley Hall.]

12 × 17. Looking down valley between rough banks. Body-colour, on grey paper.

Washburne, Valley of. Signed "J. M. W. Turner, R.A." [F. H. Fawkes, Esq., Farnley Hall.]

13 × 17. Looking up shallow stream to bridge. Red bank to left. Trees to right. Faded. (Found in a cottage near Farnley Hall, see Thornbury, p. 344.)

Watchet. Circa 1820. [Ex E. W. Cooke, R.A. Chr. 1880, Cooke. Cooke's Gallery, 1822.]

Looking west along coast. In mid-distance, little town and harbour with curved jetty. Fishermen drying nets.
Engraved by G. Cooke for "South Coast."

Waterfall. 1792–3. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1887.]

9½ × 14⅜. Cascade falling over high cliff. Indian ink. After one of Cozens' Swiss drawings.

Waterfall. Signed, and dated 1795. [V. and A. Museum. W. Smith Bequest, 1871. Ex Lord Essex.]

12⅜ × 16⅝. Blue cascade falling over rocks from right. Trees behind. Full but conventional colouring.

Waterloo, Plains of. Before 1819. [Rev. Reg. Fawkes, ex Major R. Fawkes. R.A. 1889. Ex Farnley Collection. Grosvenor Place Exhibition, 1819.]

11⅜ × 15¾. The farm of La Haye Sainte in centre. Bodies of dead soldiers and horses in F. Clouds, with lightning, sweeping across the plain.

Waterloo, Field of, from Hougoumont. Circa 1825. [Chr. 1833, Murrieta.]

Large vignette. Night after battle. Débris and dead bodies in F. Burning farm on right. Crescent moon and stars.
Engraved by E. Finden, Murray's "Byron," 12mo edition.

Waterloo: Hougoumont. Circa 1832. [(?) M. 1857 (J. Miller).]

Vignette. Gun and caisson in F. Château enclosed by walls in mid-distance. Crescent moon and cumulus.
Engraved by W. Miller, Scott's Prose Works, "Paul's Letters."

Waterloo, Field of. Circa 1833. [F. Stevenson, Esq., ex Fowler Collection. Chr. 1899, Fowler.]

7¼ × 5⅛. Storm breaking over wide open champaign, lightning flash in centre. Flock of sheep in F.
Engraved by W. Miller, 1835, Scott's "Life of Napoleon."

Watermill, Back of Old. 1793-94. Signed "Turner." [Man. Whit. Inst. J. E. Taylor Donation. R.A. 1887. G.H. 1899.]

9¾ × 7¼. Millstream in F., and trees on left. At open window, left, a man letting down a bucket. Blue and grey drawing. (Turner's London address written on back.)
Possibly the "Marford Mill, Wrexham," R.A. 1795.

Watermill. Circa 1796. Signed "W. Turner." [W. G. Rawlinson, Esq., ex Warwick Collection. Chr. 1896, Lord Warwick.]

5¼ × 8¼. Highly finished washed drawing.

Water Wheel. Overshot. Early. [Colonel Sale.]

Weathercote Cave, near Ingleton. Circa 1818. [Abel Buckley, Esq. Glasgow, 1901.]

Two cascades are falling into a wild "pot-hole," surrounded by bushes and trees. Gleam of light from right forms small rainbow.
Engraved by F. Middiman, 1821, Whitaker's "History of Ewecross."

Weissenthurm and the Hoche Monument. 1819. [F. H. Fawkes, Esq., Farnley Hall. R.A. 1889.]

7¾ × 12⅝. The Rhine seen from height. Dark tower on right. Moon rising after sunset. Chiefly body-colour, on 'stained' paper.

Wells Cathedral—West Front. [Ex Windus Collection. Chr. 1868, B. G. Windus. (?) Cooke's Gallery, 1822 (for sale).]

Wenlock. Early drawing. [C. Milnes Gaskell, Esq., ex Woolner and Wells of Redleaf. Chr. 1833, Dr. Monro's sale.]

9¾ × 15. View of Priory, with the old tower and church.

Westminster, from Battersea. Circa 1792. [Man. Whit. Inst. G.H. 1899.]

10½ × 16½. Broad reach of river, with distant view of Abbey.
To Cooke's Exhibition, 1822, Mr. J. Britton lent "an early drawing, 'Westminster Bridge from the Surrey side, looking west.'"

Westminster Abbey: Bishop Islip's Chapel. R.A. 1796. [Ex J. Heugh, Esq. B.F.A.C. 1871. Chr. 1858, Lord Harewood; 1869, Dillon; 1877, Heugh.]

21½ × 15½. Careful architectural drawing, with subdued colour. On a stone in pavement, "William Turner, natus 1775."

Westminster Abbey. Circa 1797. [Th. W. Cutler, Esq., F.R.I.B.A.]

17 × 13½. Interior, seen from the south transept.

Westminster Abbey: Dryden's Tomb. Circa 1833. [Ex Novar Collection. Chr. 1877, Munro.]

Vignette.
Engraved by J. Horsburgh, 1835, for Scott's "Life of Dryden."

Westminster. *See also* **Parliament, Burning of Houses of.**

Weymouth. Circa 1810–12. [Ex Bale and Windus Collections. Chr. 1881, Bale. Cooke's Gallery, 1822.]

5¾ × 8¾. Fishing boats and women on sands. Looking west over calm bay to town. Portland Bill beyond to left. Rays of light from mid-day sun.
Engraved by W. B. Cooke, 1814, "South Coast."

Whale Fishing—Two Sketches. Circa 1844. [Wm. Ward, Esq., Richmond.]

9 × 13. Blots of colour and pencil outlines. In pencil in corner, "He breaks away," "Hurrah! boys," &c.

Whalley Abbey—Three Drawings. Circa 1798. [(?) Chr. 1881, Harrison.]

8½ × 12¼.
1. Distant, general view across river.
2. Nearer view, boys fishing in calm river.
3. Cloister court, backed by trees, boys playing marbles.

Engraved by J. Basire, Whitaker's "Parish of Whalley." ("Drawn by Wm. Turner, A.")
An "early drawing" of Whalley Abbey was in the Novar Collection.

Whalley Church—Eight studies of Crosses, &c. Circa 1798. [J. E. Taylor, Esq. (R.A. 1887), ex Ruskin and Harrison Collections.]

10¼ × 7⅜. Three early crosses, two brasses and three sedilia. Carefully drawn and tinted.
Engraved by J. Basire, 1800, in Whitaker's "Parish of Whalley."

Whalley: Monastic Seals. Circa 1798. [Cambridge, Fitz. Mus. Ruskin Donation.]

10¼ × 7¾.
Engraved by J. Basire for Whitaker's "Parish of Whalley."

LIST OF WATER-COLOUR DRAWINGS

Wharfedale: in flood. 1815–20. [F. H. Fawkes, Esq., Farnley Hall.]

12 × 17. Heron flying over flooded, reedy ground. Body-colour, on grey paper.

Wharfedale, from the Chevin. Circa 1815. Signed "J. M. W. Turner, R.A. p.p." [F. H. Fawkes, Esq., Farnley Hall. Grosvenor Place Exhibition, 1819.]

11 × 15. Fallow deer standing under big rocks to left. Looking west up the dale. Warm evening light.

Wharfedale, from the Chevin (called "Farnley" by Ruskin). Circa 1815. Signed "J. M. W. Turner, R.A." [Ex Ruskin and Farnley Collections. F.A.S. 1878. R.A. 1886. Grosvenor Place Exhibition, 1819.]

11⅛ × 15⅝. Looking north-east across the dale. Farnley Hall on hillside beyond. Sandstone blocks with heather in F.

Wharfedale: a lonely Dell near. Circa 1815. [J. E. Taylor, Esq. R.A. 1886.]

11 × 15¾. Rocky bed of stream in woody dell; a kingfisher on a rock, and a heron flying above.

Whitby. [F. N. Fordham, Esq., Royston. Chr. 1869, Dillon.]

6½ × 10. View of cliff and abbey, with figures in F. pulling in wreckage.

Whitehaven. Circa 1835. [Walter Dunlop, Esq. (Manchester, 1887), ex Novar Collection. Chr. 1877, Munro.]

12⅛ × 18⅜. Boats recovering wreckage from surging sea, which breaks on cliff to left. Squall from right. Bright cumulus over sunlit town and harbour.
Engraved by W. R. Smith, 1837, "England and Wales."

Whitehaven. Circa 1825. [C. T. Harris, Esq. G.H. 1899.]

8⅜ × 14. Slight sketch, different point of view to the "England and Wales" drawing.

Whitstable: Oyster Beds. Circa 1824. Signed in left corner. [Vokins' Gallery, 1891. Chr. 1868, J. E. Taylor.]

Looking over low shore with figures. Town in centre across calm bay. Horse and wagon in F.
Engraved by J. Horsburgh, 1826, "South Coast."

Wight, Isle of. Six early drawings in the style of J. Morland.

1. Cowes, with capstan and bathing machine.
2. Orchard Bay: low, broken headland; dragging up boats.
3. Shanklin Castle: low cliff and cottages; lobster pots.
4. Freshwater Bay: bank with bushes and hut. Rocks in sea.
5. Alum Bay: loading sand into boats. Needles to right. (? Chr. 1873, 7½ × 10½, Miss James. Signed.)
6. Alum Bay and Needles. Sweep of bay occupies mid-distance. Drying nets on bank.

Engraved by J. Landseer (7 × 10). Plates unfinished and unpublished.

Wilton House, near Salisbury. Circa 1805. Signed "J. M. W. T." [Rev. J. H. Ellis.]

12¼ × 18. Late Gothic and Early Renaissance front, before alterations by Wyatt. Delicate, finished drawing.

Wilton House. Circa 1797. [Ex Colt Hoare Collection. Sotheby's, 1883, with Etching for "Modern History of Wiltshire."]

Bridge in centre, house on left. Grooms holding horses. Indian ink drawing.
Engraved by T. Higham for Sir R. Colt Hoare's unpublished work on "Wiltshire."

Winchelsea. Circa 1828. [Ex Ruskin Collection. Bought by Ruskin's father in 1840. F.A.S. 1878. Moon's Gallery, 1833 (Griffiths).]

F. occupied by soldiers marching and women. Other troops on road descending from old gate. Hailstorm over town on left. Vermilion in F. figures.
Engraved by J. Henshall, 1830, "England and Wales."

Winchelsea, from the Rye Road. Circa 1817. [Abel Buckley, Esq. (R.A. 1887), ex Novar Collection. Chr. 1877, Munro.]

5 × 7¾. Looking along road toward the town on hill. A coach and some soldiers on road.
Etched by W. B. Cooke for "South Coast," but plate never finished.
(In Cooke's Gallery, 1822, "Winchester and Military Canal. Now being engraved for 'Hastings and its Vicinity.'")

Winchester, Old Cross at. Circa 1797. [Man. Whit. Inst. Taylor Donation. R.A. 1887.]

8⅛ × 6⅞. Cross occupies centre of drawing, at entrance of small court. To right the shop of "Savage, Grocer." Grey drawing.
Engraved by Powell, 1800.

Windermere, Head of. 1796–97. [Mrs. Newall.]

8 × 12. Lake in front, pearly-green wooded hills beyond. Sketch.

Windermere. Signed "J. M. W. Turner, R.A., 1821." [Sir Donald Currie, G.C.M.G. (G.H. 1896), ex Farnley Collection. Chr. 1890, Fawkes.]

11½ × 16. Water rippled from side wind, but reflecting boats in front. Mountains rise range behind range, with sharply defined crests. Small yacht caught by wind in mid-distance right.

Windermere. Circa 1835. [Ex Gillott and Dudley Collections. Chr. 1872, Gillott.]

11¼ × 18. Sun declining over mountains, reflected in calm lake. Pleasure boats.
Engraved by J. T. Willmore, 1837, "England and Wales."

Windsor, from the Forest. [W. Ward's Catalogue, No. III. Supplement.]

8⅛ × 12⅛.
Engraved by J. Greig, 1804, "Views of London and its Environs."

Windsor Castle. [H. H. Worthington, Esq.]

19½ × 17. Castle seen from the park. Trees in F.

Windsor Castle. Circa 1829. [R. E. Tatham, Esq. (G.H. 1899), ex J. Smith and Mrs. Moir (R.A. 1887). Chr. 1870, Smith. Moon's Gallery, 1833 (Tomkinson).]

11½ × 17. Calm river occupies front, reflecting the sun which is setting over the Castle in a clear sky. Men in F. watering horses.
Engraved by W. Miller, 1831, "England and Wales."

Wolf's Hope. *See* **Bride of Lammermoor.**

Wolverhampton. Circa 1795–96. (?) R.A. 1796. [Somerset Beaumont, Esq. Chr. 1884, Lord Sudeley.]

12 × 16¾. Busy scene of fair, with cheap jacks, &c., in wide street, in front of old timber houses. Square tower of church rises beyond. (The figures perhaps not by Turner.)

Woodcock Shooting. Signed "J. M. W. Turner, R.A., 1813." [Hertford House, Wallace Collection, ex El. Bicknell. R.A. 1887. Chr. 1863, Bicknell.]

11 × 15⅜. Wood of fir-trees on hillside. Sportsman (said to be Sir H. Pilkington) about to fire at woodcock.
Chromolithograph, circa 1851.

Woodland Scene. Circa 1795. [C. F. Pocock, Esq. R.A. 1887.]

11⅜ × 14. Road bordered by rocks and trees, crossed in F. by railing. Figures and dog.

Worcester. Circa 1833. [Hon. W. F. D. Smith, M.P.]

11½ × 17½. River occupies front of drawing, with fishing-boat. Cathedral to right in pinkish evening light. Squall approaching from left.

Engraved by T. Jeavons, 1835, "England and Wales."

Worcester Cathedral. Circa 1794. Signed "Turner." [British Museum. Henderson Bequest. B.F.A.C. 1871.]

12½ × 16½. West front seen over old walls. Steps leading down to court, with remains of monastery. Old house perched on wall to left. Evening light, with cast shadows.

Wrexham. Circa 1796–97. [V. and A. Museum. Ashbee Bequest, 1900.]

9⅛ × 12⅝. Old timber and plaster houses. Square tower of the Church to right.

Wycliffe, near Rokeby. 1815–20. [Mrs. George Holt, ex Cosmo Orme (of 'Longmans'). Chr. 1884, Orme.]

11½ × 16⅜. Flat stony bed of river. Girl driving geese. Sun just sunk behind house at top of wooded hill. Rays ascending in calm evening sky. To left, a cliff with stratified rock. Much faded.

Engraved by John Pye, 1823, for Whitaker's "Richmondshire."

Wycombe, from the Marlow Road. Circa 1802, or earlier. [W. G. Rawlinson, Esq.]

6 × 8¾. Church in centre, overarching trees on either side.

Engraved by W. Byrne, 1803, "Britannia Depicta."

Wyoming, Gertrude of. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette. Sun sinking over rich valley. Beehives in F.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Wyoming, Gertrude of: Waterfall. Circa 1835. [Sir Donald Currie, G.C.M.G.]

Vignette.

Engraved by E. Goodall, Campbell's "Poems," Moxon, 1837.

Yarmouth: Nelson's Monument. Circa 1827. [Rev. W. Kingsley. R.A. 1889, ex Windus Collection. Moon's Gallery, 1833 (G. Windus).]

11 × 15½. From sand-downs south of town; looking over wide strand and harbour at low tide. Monument in mid-distance, centre. Mass of dark clouds boiling up over sea. Gust of wind overturns basket and linen.

Engraved by W. Miller, 1829, "England and Wales."

Yarmouth (?). 1835-40. [Oxford Un. Gal. Ruskin Donation.]

9½ × 14½. Waves breaking on flat shore, gulls hovering round net with fish. Rapid sketch on white paper.

Yarmouth. 1835-40. [Nat. Gal. of Ireland. Vaughan Bequest, 1900. R.A. 1892.]

9⅜ × 14⅛. Looking along coast. Gorlestone Lighthouse and windmill on left. Yarmouth in distance. Yellow sunset. Elaborated sketch.

Yarmouth Roads. 1835–40. [Mrs. Newall, ex Rev. W. Kingsley.]

9 × 14. Surging sea and squally sky, with wreaths of dark smoke from tug on extreme left. Wreckage to right. Halo round full moon. The lighthouse and tower of town on horizon.

Yarmouth Sands. 1835–40. [J. Hamilton Houldsworth, Esq. Glasgow, 1901.]

9 × 14. High sea breaking on sands in front. Vessel in distress close in on right. Boat on crest of wave hauled in by line of men on shore. Pier to left.

Yarmouth Sands. Circa 1830. [Cambridge, Fitz. Mus. Ruskin Donation, 1861.]

7⅛ × 9⅛. Sailors explaining the position of men-of-war at Trafalgar by help of models. Body-colour.

York: Bridge over Ouse. Circa 1794. [British Museum.]

8 × 18¾. On left, old bridge with chapel at further end. Tinted drawing.

York Minster. Circa 1796. [Man. Whit. Inst. G.H. 1899. Ex Brodrip and Kurtz Collections.]

12 × 10. West front of Minster. Two figures on left are pointing to the building. Highly-finished drawing.

York. Circa 1805. [J. E. Taylor, Esq. R.A. 1891.]

20 × 28½. Twilight. Looking along Ouse, the Minster in the distance against pale salmon sky. Restrained colour.

Yorkshire Coast. 1805–10. [Rev. Stopford A. Brooke.]

10 × 16. Green downs in sunshine in F. right. Sandy coast below to left. Powerful sketch.

Zug, Lake of. 1843. [Sir Donald Currie, G.C.M.G., ex Kennedy, Ruskin, Dudley, and Novar Collections. G.H. 1899. Chr. 1895, T. S. Kennedy.]

11⅜ × 18¼. Sun rising above slopes of Rossberg to left. Below, beyond deep-blue lake, the spires of Aart. The peaks of the Mythen in hazy distance. Women bathing in F.

Sketch in Nat. Gallery. Drawing made for Mr. Munro. See "Epilogue," Ruskin's Notes, F.A.S. 1878.

Etched by J. Ruskin. The plate afterwards scraped by Lupton (5 × 7⅞).

Zurich. 1842. [J. Irvine Smith, Esq., ex Novar Collection. Chr. 1878, Munro.]

12 × 18. Panoramic view of town. Brilliant morning light reflected on lake and river. Crowd of figures indicated in F. Army passing through gates of town.

No. 10 of the ten 1842 drawings.

Drawing made for Mr. Munro, from one of the ten sketches at Griffith's. See "Epilogue" to Ruskin's Notes, F.A.S. 1878.

Zurich. Circa 1842. [R. E. Tatham, Esq. Chr. 1872, Gillott.]

11⅜ × 18⅜. Sun rising over lake. Wooden bridge crowded with figures. Peasant women washing linen.

Engraved by J. A. Prior. Large plate.

Zurich (?). Sketch. [B. Macgeorge, Esq. (Glasgow, 1901), ex Ruskin Collection.]

"More like Lucerne." Note by Ruskin on mount.

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